The NEW YORK
CLIPPER
THE OLDEST THEATRICAL PUBLICATION IN AMERICA

MARCH 8, 1922

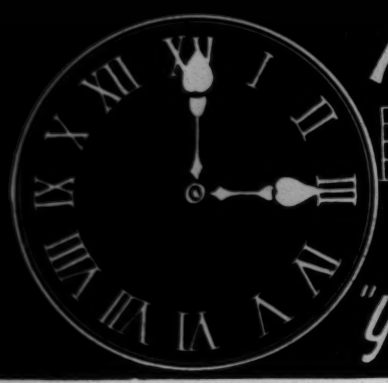
PRICE FIFTEEN CENTS

THE NATIONAL THEATRICAL WEEKLY

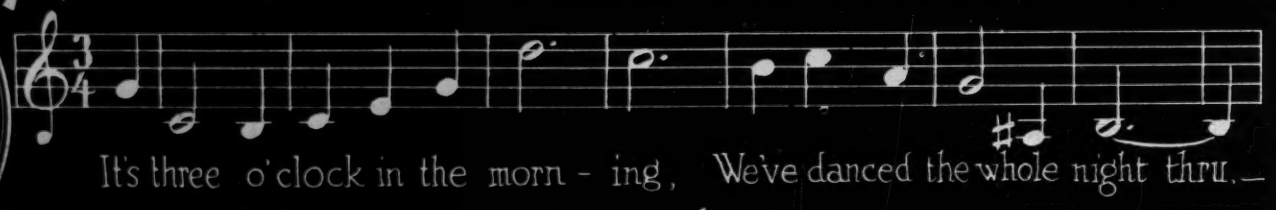
Each year has it's Big Waltz Hit –
This year it's –

THREE O'CLOCK IN THE MORNING

The Sensational European Hit which is becoming so popular in America –



NOW IS THE TIME TO PLAY-



"You can't go wrong with any 'Feist' song"

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MANAGERS' ASSOC. STARTS FIGHT ON COPYRIGHT LAW INFRINGERS

Trio Charged with Pirating "Lightnin'," "Way Down East" and "Parlor, Bedroom and Bath" Arrested and Held for Trial—P. M. A. Plans Big Fight

The second case in which the Committee on Piracy of the Producing Managers' Association have obtained the arrest of persons accused of infringing the copyright law by producing pirated versions of plays, occurred last Saturday, March 4, in Newcastle and Oil City, Pa., when Thomas Casey, manager of the Casey Players at the Opera House in each city, M. A. Brewer, company manager, and C. A. Moyer, stage manager, were arrested by Deputy United States Marshals, on warrants obtained from United States Commissioner Knox, of Pittsburgh, by Edward C. Raftery, of the law firm of O'Brien, Malevinsky & Driscoll, of New York, acting as special agent for the P. M. A. Casey was held under $1,000 bail and Brewer and Moyer were placed under $100 bail each.

The three men were accused of pirating three plays, "Lightnin'," "Way Down East," and "Parlor, Bedroom and Bath," which were produced at the Opera House in Oil City. "Lightnin'" was presented on February 23, 24 and 25; "Parlor, Bedroom and Bath" on February 27, 28 and March 1, and "Way Down East" was presented on March 2, 3 and 4.

The Committee on Piracy of the P. M. A., of which John Golden, producer of "Lightnin'," is chairman, is conducting a bitter fight against play pirates, and stopped at no effort or expense to apprehend Casey and the other two men when they were informed of the alleged copyright infringement. Edward Raftery, acting as special agent, was sent to Oil City on Wednesday of last week, arriving there on Thursday. He found that "Way Down East" was being presented at the Opera House by the Casey Players, and witnessed a performance, accompanied by a stenographer, who took down parts of the dialogue.

Raftery found block billing of "Way Down East" and also "Lightnin'" posted throughout the town. He left for Pittsburgh on Friday and secured warrants for the three men, charging them with infringement, from U. S. Commissioner Knox, and returned to Oil City on Saturday in company with Deputy U. S. Marshal P. J. Sullivan, who arrested Moyer and Brewer. The two men were brought before a Justice of the Peace and held in $100 bail each. Another Deputy Marshall, J. Bogan, went to Newcastle on the same day and arrested Thomas Casey, the manager of the stock companies. The three men will be arraigned on May 1 in the United States District Court, Western District of Maryland, in Pittsburgh.

The "Lightnin'" company, headed by Milton Noble, is playing at the Nixon Theatre in Pittsburgh this week. The newspaper adds for "Lightnin'" used in Oil City a special cut of the name of the play, which is an exact duplicate of the one designed by John Golden. One of the men arrested stated that he had received the cut from a New York newspaper and had a plate made from it.

The previous case in which the Committee of Piracy acted occurred in Hamilton, Ontario, last August, where William Grew was convicted for producing "Lightnin'." Mr. Raftery also handled that matter for the committee.

Mr. Golden declared in New York on Monday that the P. M. A. was prepared to spare no expense to secure conviction in play pirating cases.

"Pirating of plays will be entirely eliminated before we are through," he said. "It makes no difference in what remote corner of the United States or Canada any person infringes on a play, we will see that he is punishel to the full extent."

The prevailing manner in which pirated manuscripts are obtained, said Mr. Golden, is by having a stenographer witness a performance of a play and take down every bit of dialogue and business. Copies of these scripts are then sold for $35.

The clause of the copyright law which contains the provision for penalizing play pirates reads:

"That any person who wilfully and for profit shall infringe upon any copyright secured by this act, or who shall knowingly and wilfully aid or abet such infringement, shall be deemed guilty of a misdemeanor, and upon conviction thereof shall be punished by imprisonment of not exceeding one year or fined not less than $100 or more than $1,000, or both, in the discretion of the court."

UNION HILL STOCK CLOSING

UNION HILL, N. J., Mar. 6.—The Union Hill Stock Company, which is playing at the Union Hill Theatre, will close its season on March 27th. For the remainder of the season the house will play road shows at popular prices with pictures on open dates.

ORPHEUM CLOSED FOR SEASON

ALTOONA, Pa., Mar. 6.—The Orpheum Theatre here has closed for the season and will not reopen until next August. Legitimate shows, vaudeville and pictures have been playing at the house, but the big business slump brought the decision to keep the house closed until the new season opens.

"ANNA CHRISTIE" CLOSING

"Anna Christie," the Arthur Hopkins play at the Vanderbilt Theatre, closes its engagement on Saturday, March 25, and goes to Chicago for a run.

No successor at the Vanderbilt has as yet been announced although it is said that the owners of "Just Because," the new musical comedy, are negotiating for the house.

ZIEGFELD TO STAR FANNY BRICE

Fanny Brice will be starred in a musical comedy under the direction of F. Ziegfeld, Jr., immediately after the closing of the tour of the Ziegfeld "Follies," in which she is now playing on tour, according to report.

"RAINBOW GIRL" STRANDS

"The Rainbow Girl," a musical comedy which had a long run on Broadway several years ago and since has been a strong road attraction, stranded in Wilkes-Barre, Pa., on Tuesday night of last week.

The show, which for the last six weeks of its career had been operating on the co-operative basis, was forced to close on account of bad business through the South and Middle West where it had been playing.

Members of the cast wired to New York for funds to carry them home, while a number of the choristers were supplied with the necessary funds by the chorus division of the Actors' Equity Association.

The show was originally taken out about ten weeks ago by Fred Block and William O'Neil. After about three weeks of indifferent business, Block decided to close the show, but the cast wishing to continue, decided to stay out on a co-operative basis. O'Neil remained as manager and handled the finances, acting with a committee composed of Jane Burby, Billy Clifton and George Leydecker.

The piece did fairly well at first under the co-operative plan, but bad weather, combined with the bad business conditions of the road, wrecked all hopes of keeping the show out.

Members of the cast declared that they were satisfied with conditions on the road, as while there was practically no money in the way of salaries, board and rooms were paid for out of the receipts, while with the show closed they are thrown on their own resources.

"SWEETHEART SHOP" AT AUCTION

CHICAGO, Mar. 6.—The attachment which the Actors' Equity Association placed last season on the "Sweetheart Shop" production, which stranded here while under the management of Edgar MacGregor, has been upheld by the Courts, after much litigation. The production and costumes are scheduled to be sold at auction by the Sheriff, on Wednesday of this week.

"The Sweetheart Shop" broke up on its second visit to Chicago. On its first engagement the show was a great hit, and after a long run here it was taken to New York, where it did not do so good. Taken out on the road again, the show played a return engagement in Chicago, and after a few weeks closed. Equity was forced to advance over $1,500 to bring the company back to New York.

"TEN NIGHTS" AT THE PARK

Frank Fay and his "Fables" having departed from the Park Theatre on Saturday night, the following Monday found a combination bill of pictures and vaudeville at the house.

The film is the feature at the house and is "Ten Nights in a Barroom," and the vaudeville act is "Sawing a Woman in Two."

FIELDS CLAIMS INFRINGEMENT

W. C. Fields, in the Ziegfeld "Follies" show, claims that Charles Austin, in Harry Day's Revue now playing at the London Palladium, is infringing on his rights to the "Subway Scene."

Fields states that he is bringing injunction proceedings.

PATERSON BARS CARNIVALS

PATERSON, N. J., March 6.—An ordinance that will bar all carnivals from this city was introduced at a meeting of the Board of Aldermen held last week, and was passed on the first reading, without discussion.

In presenting the ordinance, Alderman Highman said:

"I have in mind the good and welfare of the citizens of the city. I would call your attention to Police Chief Tracey's statement that it takes from four to six officers to police a carnival. If for no other reason than that, we should prohibit carnivals. There are many other reasons, too. Last year we found it necessary to pass a resolution to keep the carnivals out of Paterson. It was done at that time because we thought it a good thing, so let us be consistent and pass this ordinance. Passaic and Clifton, I am told, do not license carnivals. Then why should we be the dumping ground?"

The ordinance is as follows:

"That no person or group of persons, partnerships or corporations shall engage, either directly or indirectly, in the business of conducting any show, exhibition or performance, or any games, tricks, juggling, sleight of hand or feats of uncommon dexterity and agility of body, or any such like shows or exhibitions, commonly called carnivals, and as heretofore licensed by the Board of Aldermen of the City of Paterson."

A.E.A. AFTER CHAUTAUQUA SHOWS

Equity is out to "nip in the bud," as the weekly report says, the attempt of one Chautauqua circuit, which has its offices in Chicago, to get Equity actors to work twelve performances a week. This circuit, which is putting out about fifteen companies this season, gives a legitimate show each evening, and asks the actors engaged to also work in a "concert" or vaudeville show in the afternoons. It contends that Equity has no right to dictate any terms for the afternoon shows, but Equity declares that the actors must be paid for every extra performance over eight each week, whether it is a legitimate show, vaudeville or a "concert."

The companies which play over the Chautauqua circuits usually play an average of only seven shows each week.

CHANGES IN "BRANCHES" BILLING

The billing of the new play, "Broken Branches," which opened at the 39th Street Theatre on Monday night, was changed on Monday, the names of Hyman Adler and J. M. Kerrigan, which were printed in much larger type than any of the other members of the cast, who are working on the co-operative plan, being stricken off. The motive behind this action, according to one of the authors of the play, was to avoid any spreading of the idea than Adler and Kerrigan were starred in the production.

ADELPHI THEATRE SOLD

The Adelphi Theatre, situated at the southwest corner of Broadway and Eighty-ninth Street, was sold last Thursday to interests which recently formed the No. 2409 Broadway Corporation, represented by Morrison and Schiff. The fee of the property was held by J. Adolph Mollenhauer.

MAYOR APPROVES PLAN TO PLACE CENSORSHIP IN CITIZENS' HANDS

Authors, Managers and Actors Agree That Representative Citizens Are Best Judge of Plays—Voluntary Jury Scores "The Rubicon"

The plan sponsored by authors, managers and actors to place the censorship of the theatre in the hands of representative citizen juries has received the approval of Mayor Hylan, it was declared last week by theatrical men, who scored the activities of the voluntary jury composed entirely of members of the Church of St. Thomas, on Fifth avenue, which visited "The Rubicon" at the Hudson Theatre and denounced it as immoral, but advised that it should not be advertised by means of a prosecution.

George Creel, of the Authors' League, is the man who carried through the negotiation whereby Mayor Hylan approved the censorship plan, which is expected to forestall political censorship. The Mayor stated, however, that it would be necessary to secure the advice of the Corporation Counsel regarding the legality of the abdication by the police of their power to control theatres under the public morals control provision.

Owen Davis, president of the Authors' League, has called a meeting of theatrical and other interests which favor the jury plan of censorship to be held this week. At this time plans for the definite carrying out of the idea will be discussed. The city authorities must guarantee that plays approved by the juries will be exempt from all prosecution before the plan will be actually passed upon by the people interested in the theatrical business, said Mr. Davis.

Chief Magistrate William McAdoo, who, in the semi-official role of censor, carried on the prosecution of Al. H. Woods for his production of "The Demi-Virgin," declared last week that he was through with the censoring business as far as his duties would permit him.

"I don't want it understood that my official course is affected by any volunteer organization," said Judge McAdoo, "unless they appear as complainants against a show. If I see them coming as complainants or advisors, I will duck around the corner. I am a retired censor. As far as my official duty will permit me to be, I am through with this subject. I have had enough."

Alexander H. Haddon, the leading light of the voluntary committee which denounced "The Rubicon," refused to say anything about the matter or to name any of the other members of the "jury."

"The idea of volunteer juries visiting the theatres and judging them is an absurdity," said Owen Davis. "We certainly would not want to take any action which would encourage roving juries of cranks. They will be composed of persons opposed to the theatre every time.

"Our project, as it has been crystallized, is to select a panel of 500 average good citizens of New York, there being among them no person having an interest in the theatre or earning a living as a professional reformer.

"For each show about which a question is raised fourteen jurors would be selected by chance, using the wheel by which the Sheriff's jury is now selected. Two of these jurors would be subject to peremptory challenge by the producer or the dramatist, so that they could get rid of any person that might be unfair. If such a jury condemned a play, its withdrawal would be assured, because the dramatists would be pledged through the American Dramatists' Association not to permit it to be shown, the actors would be pledged through the Equity not to act in it, and the managers would be pledged through the Managers' Producing Association not to produce it.

"This would mean that a thoroughly bad play would be ten times as likely to be suppressed as at present. Now, as a matter of fact, through legal delays, a flagrantly immoral play can keep on producing, taking advantage of the prosecution for advertising purposes.

"For this reason, the Better Play Association, composed of organizations like the Society for the Suppression of Vice and other uplift organizations, are heartily in favor of the movement. Although it would result in suppressing more plays, many dramatists favor it, because we are of the opinion that some of the recent productions add no lustre to our profession. We want to lift it up a notch or two. Similar motives influence actors and producers. On the other hand, if we entered into an agreement to suppress the bad plays, we would want an absolute guarantee that those approved by juries would not be molested. The agreement would have to work both ways.

"We believe it is feasible for the city authorities to enter into this agreement, because if a complaint is made to the police the answer can be made, 'We have had that play investigated by a jury of citizens which advises us, and they find no cause for complaint.'

"One feature of this jury system would be that no man or woman would serve more than once. We don't want any professional jurors—anybody that remembers what occurred before and wants to make it a precedent. We want common sense applied freshly to each case."

Charles Coburn, speaking for the Producing Managers' Association, scored the "voluntary jury" idea as put into practice by the church critics of "The Rubicon." He said:

"What is a volunteer jury but a jury of people who set out to find something bad? They are looking for something immoral and they usually find it. They are prejudiced to start with. They are not friends of the theatre. I don't know who these people are, but I am willing to wager that the only plays they attend are the bad ones. They wait till they hear about a bad play, and go to that and have their worst suspicions confirmed. It isn't fair. We want to clean house with the help of disinterested, fair-minded people, not volunteer censors or cranks."

Henry Baron, producer of "The Rubicon," declared last week that the opinion of the jury of members from the Church of St. Thomas did not worry him in the least.

"When reformers attack a play as immoral, they always throw in the charge that it is stupid, in the hope that it will deter people from attending," he said. "'The Rubicon' is a modern French classic, and the charge that it is stupid or immoral is absurd. It was written by Edouard Bourdet, first produced twelve years ago and has become a prop in répertoires on the French stage, and has been revived periodically at Brussels, Monte Carlo and in South America.

"The members of this jury and some others do not realize that American taste has advanced and that it is now possible to stage high-class foreign classics which a few years ago would not have been appreciated or tolerated. But the taste of the New York public today is mature. I regard it as very mature. The public will not accept the guidance of any self-constituted jury of reformers. As to the expectation of the jury that 'The Rubicon' will perish quickly through non-support by the public, they will be disappointed in that. The play has made a great hit with women of all ages. It is not popular with elderly men, for some reason or other, but none of our ordinary patrons—that is, people who came here not intending to find something immoral—have made any complaint on that score. It is popular with women because it is an attack on the philanderer."

OPERA BY WIRELESS

William Wade Hinshaw's production of Mozart's opera comique, "The Impressario," with an all star all American cast headed by Percy Hemus, baritone, will be given over the wireless telephone in Newark, at the Westinghouse W. J. Z. broadcasting station, March 15, at 8 P. M.

The opera, which is the first one to be broadcasted as a complete production, lasting an hour and a half, will be given under the auspices of Gino A. Baldini of the Aeolian Company.

The opera has been ably translated into English by Henry Edward Krebiel, music editor of the New York *Tribune*. The nearest approach to a complete production being broadcasted was when Ed. Wynn recently played part of his show at the wireless station.

With Mr. Hemus in the cast that will sing the opera, are, Francis Tyler, Thomas McGranahan, Regina Vicarino, Hazel Huntington and Gradrigs Craven. The production returned recently from a tour of the country.

BERLIN WRITING NEW REVUE

Irving Berlin is at work on the Second Edition of the "Music Box Revue," of which he is writing the book, lyrics and score. The new revue is expected to be staged next September; it is understood that the production will be put on in a way that will give the producers a better chance to make money than the present costly revue. However, it is expected that the production now at the Music Box Theatre will serve the coming show to good advantage in so far as the new show will derive the benefit from the prestige gained by the first Music Box Revue.

"UP" CAST COMPLETED

The cast for "UP," the new comedy which is being produced by Messrs. Shubert, in which, by arrangement with Al H. Woods, they will star Marjorie Rambeau, has been completed and includes: Robert T. Haynes, Hubert Druce, Wilfred Lytell, Ben Hendricks, John Robb, Jean Wardley, Lucille La Verne, Marvee Snow, Frances Crowell, and Rhy Derby.

The piece is in three acts, and was written by Gladys Unger, founded on the French of Armont and Gerbidon. Stuart Walker is staging the production.

MAHIEU CO. SUES CORNELL

Charles Cornell, the vaudeville and cabaret revue producer, was sued last week by H. Mahieu & Company, Inc., costumers, for $280 alleged to be due for costumes manufactured and delivered. The costumes were sold to Cornell in December, 1919, for $480, but it is alleged that the producer only paid $200 on account. The law firm of Ernst, Fox and Cain represent Mahieu & Company. The suit was filed in the Third District Municipal Court.

FOUR "UNLOVED WIVES" OUT

The fourth company of "The Unloved Wife," which is the only play on the road, other than the "Bat," which has more than three companies out, opens next Sunday in the Shubert-Garrick Theatre, Wash.

From Washington the show will continue a tour of the one week stands throughout the South.

The number two company of this play has been held over for a second week at the Pitt Theatre, Pittsburgh. It will close there this coming Saturday.

NEW THEATRE FOR WEBSTER

WEBSTER, Mass., March 6.—The Music Hall here, which was recently destroyed by fire, is to be replaced by a new house, which is to be built by the Steinberg Theatrical Company, of which Henry Steinberg is manager. The same company owned and operated the demolished theatre. The new house will play pictures and road attractions.

LYRIC IN MT. VERNON BURNS

MT. VERNON, N. Y., Mar. 6.—The Lyric Theatre here, more than fifty years old and recently devoted to motion pictures until the police ordered it closed a few years ago, was completely destroyed by fire last week.

PHILADELPHIA BUSINESS GOOD

PHILADELPHIA, Mar. 6.—Two shows opened here this Monday, making up for the lack of any opening last week. Business in the legitimate houses continues good.

George White's "Scandals" opened at the Forrest on Monday for a two weeks' run. It takes the place of D. W. Griffith's picture, "Orphans of the Storm."

"Drifting," with Robert Warwick and Helen Mencken, opened at the Adelphi Theatre, replacing William Hodge in "Dog Love."

"Main Street," at the Walnut, is playing its fourth and last week. It will be followed by Oliver Morosco's new musical show, "Letty Pepper," with Charlotte Greenwood.

"Ladies' Night," Woods' star farce, is on its last two weeks at the Lyric. This is its ninth week.

George M. Cohan's "The O'Brien Girl," is playing its third week at the Garrick Theatre.

"The Gold Diggers," at the Broad Theatre, playing its third week, will close after one week more.

The Eddie Cantor show, "Make It Snappy," is playing its third big week at the Sam S. Shubert Theatre.

"TEN NIGHTS" GOING OUT

Arthur C. Aiston and James W. Castle will send on tour a company playing "Ten Nights in a Bar Room." The company will present a new version of the piece written by James W. Castle, whose version follows the story but has been brought up to the minute in every possible way. The same version is being leased to stock companies, but the touring company will not play cities where the piece has been leased for stock engagements.

FRAZEE CASE MARKED OFF

The divorce suit brought by Mrs. Elsie Frazee, against Harry H. Frazee, theatrical manager and owner of the Boston American League baseball club, was marked off the calendar last week in the Supreme Court by Justice Donnelly. Mrs. Frazee's attorney denied that the action had been discontinued, but refused to state why he was not represented in court when the case was marked off.

DON'T BELIEVE IN SUNDAY SHOWS

Equity does not like the idea of the professional performances which William Brady has been giving on Sunday evenings, as witnessed by the following statement made by Frank Gillmore: "So long as this does not become a habit, Equity will not complain, but we believe the proper time for such performances is on a weekday."

MRS. HANNEFORD ILL

HARTFORD, Conn., Feb. 6.—Mrs. Grace Hanneford, wife of Poodles Hanneford appearing here this week with the Hanneford Riding Family in Shubert vaudeville, was taken to New York to undergo an operation. While Mrs. Hanneford is away from the act Mrs. Elizabeth Clarke, sister of Poodles, will appear in the act.

THEATRE BILL PASSED

ALBANY, Mar. 6.—The Senate passed last week the bill of Senator Hewitt providing for State supervision of all theatre buildings and structures for public gatherings, so as to prevent such disasters in this State as happened in Washington recently when scores of people were killed by the collapse of a theatre.

WATERLOO REOPENING

WATERLOO, Ia., March 6.—The Waterloo Theatre, this city, which has been closed for several weeks, has been reopened. The policy of the house will be the same as it was before it closed, which is the playing of pictures, and road attractions.

ARBUCKLE TRIALS EXPENSIVE

SAN FRANCISCO, Cal., Mar. 6.—Figures supplied by the supervisor's finance committee show that the two trials of Roscoe Arbuckle cost the city a total of $12,741.

The third trial of the film comedian is set for March 13th.

CO-OPERATIVE SHOW RECORD FOR SEASON IS A DISAPPOINTING ONE

Majority of This Type Show Has Failed to Show Profit—Depressed Business Responsible for Formation of Many of These Productions

The present season has seen more co-operative ventures in the theatrical business than ever before, and the records so far show that very few of these have been successful, most of them, in fact, have developed into out and out failures.

There have been, and still are, co-operative musical shows, dramatic attractions, both touring and on Broadway, and stock companies. Of all these the stock companies seem to be more successful than any of the other classes. Stock companies seem to fare better, from both business and temperamental causes, than others.

There are co-operative stock companies playing now in many cities and towns from coast to coast. Even the larger cities, such as Boston and Brooklyn, N. Y., have co-operative stock companies.

The expansion of the co-operative idea this season is mainly the result of the depressed business conditions, and it is to the same depression that most of the failures of "co-ops" can be laid. Actors declare that they have faith in the ultimate working-out of the co-operative idea, but contend that it is only in a very poor season, when the manager prefers to remain idle than take any chances on sending out companies on the road, or when shows must otherwise be closed, that the actors are enabled to engage in co-operative ventures.

At least a score of companies, both dramatic and musical, which went on tour early in the season, under the usual salary-contract plan, changed to co-operatives after being out but a short while. The actors in most cases preferred the commonwealth plan of operation than having their shows close. This resulted, in several cases, in a great deal of confusion.

When actors agree to work under the co-operative plan they have no longer any contract protection, with its two weeks' notice clause and, unless a minimum salary is to be paid to them, they have no claim for any pay whatsoever if no profits are realized. The result has been that, in most cases, these shows could not get along any better than when they were under the management and control of the producer. Actors, too, it has developed, are not good managers, and factional fights in companies have broken up several of these "co-ops."

The Actors' Equity Association has no say in the affairs of its members working under the co-operative plan. When an actor agrees to work under co-operative terms he immediately forfeits all contract rights other than those made under the new conditions with the management.

Early in the season when the commonwealth idea was first being tried out, Equity warned its members not to enter into any such arrangements unless a minimum salary was agreed upon. This provision, however, has been difficult to enforce, due to the reluctancy of managers to guarantee anything under the prevailing business conditions.

One of the greatest drawbacks to co-operative companies is the fact that only the actors and the managers are involved in the mutual chance-taking. The theatre managers in practically every case demand a stated sum or percentage; the stage hands and musicians refuse to work unless at their usual salaries, and the trucking people demand their usual fixed prices. The only ones who gamble are the actors and the managers.

So far as is known, only one theatre owner has agreed to enter into the co-operative conditions, leasing his theatre under profit-sharing terms. This is the owner of a theatre in Brooklyn, whose theatre is being occupied by a co-operative stock company.

SUES FOR TURNSTILE ACCIDENT

Jack Shea, theatrical manager, with offices in the Putnam building, and brother of Patrick F. Shea, the theatre owner, filed suit for $1,000 against the Interborough Rapid Transit Company last week for damages growing out of injuries he alleges he received recently when struck by one of the revolving arms of one of the new "featherweight" turnstiles in the subway station at Broadway and Sixty-sixth street. The suit was filed in the Third District Municipal Court through Attorney Maurice Z. Bungard, of No. 1476 Broadway.

Shea, in his complaint, alleges that on January 11 he stepped out of a subway train at the Sixty-sixth street station and tried to pass through one of the "featherweight" turnstiles on his way out. The turnstile refused to turn, and one of the projecting arms struck him a heavy blow in the abdomen inflicting a serious injury, he alleges. He claims that he was confined to his bed for five weeks because of the accident, thereby being prevented from performing his usual functions as a theatrical manager.

VERDICT FOR ELSIE DeWOLFE

WASHINGTON, Feb. 6.—Elsie DeWolfe, formerly an actress, but now an interior decorator of this city, was awarded a verdict in the Circuit Court here for $13,120.21 with five years' interest against Mrs. Edward B. McLean, friend of Mrs. Harding. The bill was for decorating the McLean town house by Miss DeWolfe.

GUILD TO DO "ROMEO"

BOSTON, Mar. 6.—Joseph Schildkraut, playing here in "Lilliom," will be starred in the Theatre Guild's production of "Romeo and Juliet," which is scheduled for production in New York next October.

WINIFRED ST. CLAIRE DIVORCED

Winifred St. Claire, stock actress, was granted a decree of divorce from Earl D. Sipe on the grounds of cruelty, at Trenton, N. J., last week, by Chancellor Walker.

Miss St. Claire left to join her company at Hartford, Conn., immediately after the decree was granted. She will open with the Poli Players, at the Palace Theatre, Hartford, on March 13, where she is quite a favorite among stock patrons, having appeared in leading roles with the company last season.

Mr. Sipe managed his wife's company when it played Trenton a few years ago. He is said to have beaten his wife in the lobby of the Sipe Theatre, at Kokomo, Ind., of which he at one time was proprietor

NEW HOUSE FOR CHICAGO

CHICAGO, Ill., March 6.—A new vaudeville theatre, to be conducted on a plan similar to that of the successful State-Lake, is being planned for the district known as the Wilson Avenue. The exact location has not as yet been announced, although the plans for the new house are said to have been completed.

EQUITY SHOW ON APRIL 30

The annual Equity Show will be held on Sunday, April 30th, at the Metropolitan Opera House. There will be two performances, one in the afternoon and one in the evening. Hassard Short, will again stage and direct the show. The program is now in course of arrangement.

ANOTHER RECORD FOR "THE BAT"

PATERSON, N. J., Mar. 2.—"The Bat" broke all records on February 27 at Watson's Lyceum Theatre here, doing $3,100 in one performance.

$2.00 TOP FOR BDWY. SHOW

Charlotte Greenwood and her new show, "Letty Pepper" grossed an almost capacity week last week at the Majestic Theatre in Brooklyn at a $1.50 top and as a result, the show on its return to New York, Aprilt 8th, will play the Astor Theatre instead of the Morosco for which it was originally penciled and the Broadway showing will be at a $2 top. This is the first musical show to play a Broadway house at pre-war prices and its Brooklyn showing was even below the pre-war scale.

The show played the week at the Majestic to $13,500. The capacity of this house at a $1.50 is $14,000. On the week over one thousand standing room tickets were sold and before Thursday the house for Saturday night had been entirely sold. With the overhead of "Pepper" show a fair profit can be made on the above gross while the appearance of the show at the Astor Theatre at a $2 top will clear a neat profit for the star and producers.

The success of this venture has been looked upon with interest by the other theatrical producers and shows conclusively that the public will attend the theatre at a reasonable admission cost despite the adverse conditions in the commercial world.

MANAGERS MUST PAY FARES

Equity has decided that managers who close their shows on the road must pay return fares to the point where their companies were organized, whether or not the actors intend to return there. This decision resulted from the complaints of managers who contend that actors who do not wish to be returned to the organization point are not entitled to the price of the full fare back.

One manager asserted last week that this clause in the Equity contracts was unfair, citing an instance which he alleged showed it to be inequitable. "Two chorus girls in my company, which is playing in the West, handed in their two weeks' notices last week, stating they were going to leave when the show reached a certain point near their home town," said the manager.

"I was forced to pay nearly $1,000 railroad fare for two other girls to take their places. These girls are members of Equity, yet there is no way to make them pay the fares of these two girls. But if I closed the show I should be forced to pay their transportation back to New York, even if the company disbanded right in their home town, where they might decide to stay."

CHORUS GIRLS REINSTATED

Gloria and Joyce Wayne, two chorus girls who were suspended from the Chorus Equity Association in September, because of their action in going out with A. B. Marcus' non-Equity show, "Cluck Cluck," were reinstated last week when they paid fines imposed upon them by the Executive Committee of the C. E. A.

FLORENCE BRADY
With Her "Miles of Smiles."
Watch Her Grow!
Booked Solid—**B. F. Keith Circuit**
Week of March 6, Keith's Theatre, Lowell, Mass.

"HOTEL MOUSE" STARTS

STAMFORD, Conn., Mar. 4.—Although the general public was unaware of it, the Shuberts' new musical comedy, "The Hotel Mouse," which opened here on Thursday night, is a revised edition of "Little Miss Raffles," the show which opened here several months ago with Vivian Segal, Henry E. Dixey and Lawrence Grossmith in the chief roles. The featured players now are Frances White and Taylor Holmes. While the show has been changed to some extent, the biggest difference lies in the change in the title, which, by the way, is the original one under which it was produced in England last year. The book is by Guy Bolton, founded on a comedy by Messrs Gerbidon and Armont. The lyrics are by Clifford Grey, and the music by Armand Vecsey and the recently deceased Ivan Caryll. The play has been staged by John Harwood, and the dance numbers by Max Scheck.

Some clever dancing is done by Cynthia Perot and Elliot Taylor. Barnett Parker, who played in the preceding version, is still in the role of the butler, which is a most comical one in his hands. Others in the cast are Al Sexton, Fay Marbe, Stewart Baird, Richard Temple, Frank Green, James Smith, Violet and Edna Duval, Marion Phillips, and Aimy Frank. Richard Temple's work, and also Fay Marbe's, is of the best.

The action of the play is laid in Monte Carlo. The story concerns the love affair of a young man and a young, petite hotel thief. He catches her while attempting to burglarize his room, and falls in love with her. After a series of amusing episodes they are married and live, so one is led to believe, happily ever after.

Some of the musical numbers are very good. Several songs, especially "Mauricette" and "Where's Mr. Caesar," are catchy.

SAYS HE IS IMPOVERISHED

Arthur Ashley, the well-known actor who starred in "The Man Who Came Back," declares that he is impoverished and cannot afford to pay the alimony asked for the support of his two children and his wife in her suit for separation, which was recently filed. Ashley said last week that he would not defend the separation suit, but would oppose the motion for alimony.

Answering affidavits filed by Mrs. Bertha Ashley set forth that William Harris, Jr., the producer, stated in the Domestic Relations Court before Magistrate Jean Norris that Ashley had suffered such serious financial reverses that during the last summer he engaged him to act as chauffeur at the salary of $35 a week.

"TEN NIGHTS" BREAKS RECORD

"Ten Nights in a Bar Room," is now being played in stock in many cities and is meeting with success. At the Orpheum Theatre, Philadelphia, the Richie Players, arranged for the use of the play at that house for the week of Feb. 13th, and did the biggest business the company had played to in twenty-four weeks, grossing $5,286.75. The piece was leased from Arthur Aiston, who is leasing a new version of it written by James W. Castle, and which is fully protected by copyright.

TO EXTEND DEPUTIES' POWERS

A meeting of Equity deputies was held at Equity headquarters on Friday of last week, for the purpose of considering methods by which the powers and responsibilities of deputies may be extended. The Committee on Deputies wants to increase the scope of the deputies, but not to "make them run afoul of the managers."

Each company which is composed either wholly or only partly of Equity members, elects a deputy, whose duties are to transact all association business.

STOCK COMPANY PLAYING TWO

MONTREAL, Feb. 27.—The Orpheum Players stock company are this week playing a double bill of two shows for one price. The plays produced are "Three Live Ghosts" and "Extravagance" a one act playlet.

FEDERATION OF ART, NEW SOCIETY TO CLEAN UP FILMDOM, IS FORMED

Writers, Actors, Directors and Camera Men Plan to Boycott Any Actor or Other Member of Hollywood Colony That Fails to Properly Comport Himself

LOS ANGELES, Cal., March 6.—With the purpose of purifying the motion picture industry from the inside, four local organizations composed of writers, actors, cameramen and directors, have formed a society called the Federation of Art, which will boycott any actor or other member of the Hollywood colony who does not comport himself decently.

The recent movie scandals in the Hollywood colony have rocked the motion picture industry to its very foundations and the men at the head of the largest producing companies are backing this effort to purge the industry of its undesirable members.

The four organizations who banded together in Hollywood last week as the Federation of Art are: The Actors' Equity Association, the Motion Picture Directors' Association, the Writers' Guild and the Cinematographers' Association.

The methods by which those actors, actresses or other persons engaged in the producing of pictures who do not conduct themselves according to the standards of decency will be eliminated, according to the plan evolved by the new organization, is by ostracizing them. The writers will refuse to write for them, the cameramen will not photograph them, the directors will refuse to direct them and the actors will not work with them in the studios.

The Federation of Art will be governed by a board of directors, made up of three members of each of the four organizations, which will enforce the rules of the society.

Frank Woods, the production manager of the Famous Players-Lasky studios in Hollywood, stated last week that the motion picture producers have promised to aid the Federation of Art in its program to clean up the industry. Mr. Woods is one of the leaders of the movement.

"We think that the motion picture industry as a whole has maintained a standard of conduct that compares well with any other industry in the world," said Woods, "but we intend to clean out the few stains that have defaced it. As a general thing it is the custom of the business world to regard a man's private life as his own affair—something that his business associates have nothing to say about. In the case of motion pictures, however, we feel that we have the right to inquire even into private lives. This because of the great influence that stars have upon the lives of the public. At any rate we are firm in the determination that the picture business shall be absolutely clean from top to bottom.

"All but a few motion picture people are living the right kind of lives. Those who do not in the future choose to bring their standards up to the standards of our industry as a whole will find themselves quietly dropped into oblivion."

FRIARS' FROLIC A BIG HIT

The Friars' Frolic—the second of the season—held on Sunday night at the Monastery, proved to be a riotous success from start to finish. The large audience which witnessed the show voted it one of the best they had seen anywhere, regardless of time or place.

The greater part of the program was written and supervised by Frank Monroe, who also appeared in a sketch, "The Old Timer," and Mr. Monroe deserves (and received) an unlimited amount of praise for his efforts. The sketch in which he appeared, supported by Marjorie Campbell, he literally "knocked 'em cold."

Janet Moore, who appeared in an act called "A Bit of Bohemia," won second place honors with her clever acting and artistic singing of several songs, one of which was "The Last Rose of Summer."

VAUDE. OUT OF CENTURY ROOF

The Century Roof, where Shubert Vaudeville is played on Sunday nights, did not have the usual show there last Sunday. The reason given for this action at the Shubert Vaudeville office was that the theatre was being used for the dress rehearsal of the "Rose of Stamboul," which opened there last night. However, it is rumored that the Century will not play Sunday vaudeville in the future.

GRIFFITH FILM IN BUFFALO

BUFFALO, N. Y., March 6.—D. W. Griffith's "Orphans of the Storm," opened at the Criterion Theatre, here, on Sunday, March 5th. Sol Myers is managing the Criterion, representing Max Spiegel and I. H. Herk.

It is rumored that the Criterion will exploit Shubert Vaudeville next season, starting with that policy about September 1st.

HUMORIST IN PICTURES

John P. Medbury, well known humorist of the *New York Evening Journal* and writer of vaudeville acts, is to appear in motion picture comedies written by himself, a corporation having been formed last week called the Medbury Screen Comedies, Inc., through the law firm of Keppler & Hochman.

BILL TO CLEAN UP DANCES

ALBANY, N. Y., March 6.—In a bill being drafted for introduction by Canon William Sheafe Chase of Brooklyn, the shimmy, turkey-trot, bunny hug, and all types of cheek-to-jowl dances are made absolute violations of the State. Chase's bill is an attempt to regulate the conduct of the individual through statute, and defines among other things:

Exactly in what manner the young gentleman shall approach his prospective partner when proposing a whirl around the dance hall.

Exactly how he shall encircle her waist with his arm and where the palm of his hand shall rest upon her back.

Exactly how her arm shall drape itself about his shoulder while the two are embraced during the dance.

Exactly how far apart she and he shall remain while the dancing progresses, specifically prohibiting cheek-to-cheek positions.

If the expert drafting the bill can overcome constitutional obstacles, there will be a provision against "jazzy music," Canon Chase promises.

LONG CASE SETTLED

Settlement was effected last week of the action brought by Robert Edgar Long, motion picture author, against Albert L. Grey, general manager of the D. W. Griffith interests for an accounting of the profits obtained from the sale of the programs in connection with the playing of the picture "Way Down East." These programs, which were sold for twenty-five cents each, are said to have brought in profits running up into the thousands of dollars. Long was represented in the action by Attorney Abel V. Silverman, of the law firm of House, Grossman and Vorhaus.

NEW GUIDE OUT

Hodge and Tuck, a new combination, has moved into offices No. 319, Putnam Building. This partnership has published a theatrical guide book, and will produce acts as well. One act is now in preparation, and will play around New York when opened.

GRAND OPERA FOR SMALL TOWNS

The Mid-Western Division of the United States Grand Opera Club has been formed, with Andreas Dippel as the acting head. This is the first step in bringing grand opera to the smaller towns of the United States. The Mid-Western circuit, which will open during the season of 1922-3, is to start in one of the following cities and will, in rotation, play each of the cities, which are: Cincinnati, Cleveland, Detroit and Pittsburgh. These cities will be known as the "principal cities" in the tour.

Many applications for membership in this organization have been received, and the membership list has been divided as follows: Donors, $100; Patrons, $50; Supporting Members, $25, and Members, $10. A membership card of any kind will entitle the holders to a ten per cent cut on any seat. This Grand Opera Club has been formed with a view to making popular and possible the operatic entertainment in any city or town of sufficient size to warrant a paying proposition.

Dippel, according to his own sta ements, has received the approval and the offer of many of the big film houses in this Mid-Western District, for the forwarding of the project. At the present moment Dippel is in the west looking over the ground.

Within five years after the opening of the Mid-Western Circuit every territory in the United States should be covered. The circuit will consist of five divisions; namely, Eastern, Mid-Western, Western, Southern, and Pacific. If possible a new circuit will be added each season after the formal opening of the Mid-Western. Dr. Anslem Goetzl is treasurer of the division, while Robert Goetzl is the executive secretary.

The originator of the plan, Andreas Dippel, was formerly leading tenor in the more famous European opera companies, and was administrative manager of the Metropolitan Opera Company, as well as the founder and first general director of the Chicago Opera Company, which is now on a 10,000 mile tour of the United States, under the management of Mary Garden.

$10 A WEEK HOTEL FOR B'DWAY

The American Bond and Mortgage Company has loaned $1,500,000 to the Forty-eighth Street Company, of which Henry Claman is president, on the property at Nos. 255 to 269 West 43rd Street, and Nos. 680 to 686, Eighth Avenue, which is the northeast corner of 43rd Street.

A hotel is to be erected on the property where rooms can be had for $10 per week, with bath, and other luxuries. It is to be a fifteen-story fireproof structure containing 875 rooms, 460 of which will have private baths. There will be 68 independent baths, offices, reading rooms and lounging rooms, and a large dining room and four electric elevators.

The loan is to be paid back in seventeen installments covering a period of 120 months.

CANADIAN MONEY UP

Members of the theatrical profession who are booked to play Canada in the near future may be interested in the rise of Canadian money which is nearing par at a fast clip.

It has gone down to 5 per cent and was 33¼ in Buffalo Monday. Those who have been waiting for the money to reach par in order to cash in on securities or to make remittances apparently will not have to wait long.

COPE AT LABOR MEETING

John Cope, a member of the Executive Council of Equity, represented the Actors' Equity Association at the conference of labor leaders held in Albany last week to protest against the passage of the Duell-Miller anti-strike bill. Samuel Gompers, president of the American Federation of Labor, also attended.

GALLANT TO RUN BALL

Barney Gallant, who is connected with the Bohemians, Inc., and was at one time manager of the Greenwich Village Theatre, is to run a bal masque at Webster Hall on March 17th, at which Paul Whiteman and his orchestra will furnish the music.

$1,000 A WEEK NOTHING FOR COHAN

The trial of the $50,000 breach of contract suit brought against George M. Cohan by Robert Hilliard in 1919 opened in the Supreme Court on Monday before Justice Ford and a jury. Hilliard's suit is based upon the claim that after he turned over the play, "A Prince There Was," to Cohan, retiring from the cast and Cohan taking his place, Cohan failed to fulfill his alleged promise to rewrite another play, called "Honest John O'Brien," for Hilliard, thus leaving the latter without a vehicle that season, which was the season of 1918-1919. Cohan followed Hilliard in the "Prince" play and scored a big hit.

Hilliard testified on the witness stand that Cohan agreed to rewrite "Honest John O'Brien" for him in addition to paying the actor-author-brewery president—for Hilliard is the president of the James Everard Breweries, of which his wife's father was the founder—and his partner, William Elliott, $25,000 for the rights of "A Prince There Was." Hilliard, who was a great friend of Cohan, asked him to rewrite the book of "A Prince There Was," according to his testimony, but finding the play unsuited for him, agreed to turn it over to Cohan, who made a great success out of it.

Hilliard is represented by William M. K. Olcott, former judge, and Cohan's counsel is Moses L. Malevinsky.

"I pulled Hilliard out of a hole and paid him $25,000 for something he couldn't get a nickel for anywhere else," said Cohan on the stand. "For the first few days I was getting only $500 or $600 a week at the box office because the public didn't know I was in the show. After I had built up the piece it was different.

"While I was doing this I heard Hilliard was going around at the Lambs' Club showing the box office receipts for those first five or six nights."

When he paid Hilliard $25,000 for his interest in "A Prince There Was," Cohan said he had promised to look over "Honest John O'Brien," which he had written some years before, and see if it could be adapted for Hilliard. He decided it could not be rewritten and was ready to write another play for Hilliard when he heard about the Lambs' Club incident.

He wrote to Hilliard, he testified, that he did not think he could write a play for him under the circumstances. "I can't do my best work for a man unless I am pulling for him," Cohan explained.

Mr. Cohan confessed that while Hilliard was still in the cast of "A Prince There Was" he received as manager "the very small salary of $1,000 a week as compared with Hilliard's $1,750."

"Is $1,000 a week a small salary?" asked William M. K. Olcott, attorney for Mr. Hilliard.

"Yes. For me it is very small," was George's answer.

HEMUS SONGS ON RADIO

Percy Hemus, American baritone and exclusive Olympic disc artist, will head the company of opera stars that will give the first wireless opera "The Impresario," at Newark, March 15, at the W. J. Z. station, under the auspices of Gino A. Baldini of the Aeolian company.

GERTRUDE BECK AND BOB STARTZMAN

Gertrude Beck, whose picture is on the cover this week, is the dainty soubrette of the "Sporting Widows." Miss Beck, as well as her partner, Bob Startzman, is finishing a 3-year contract with Jacobs & Jermon, this season. Mr. Startzman is doing a blackface comedy specialty, as well as doing second comedy, as a tramp, with this show. This team has been very successful on the Columbia Circuit, ever since their start. They recently were re-engaged by Jacobs & Jermon and signed up for one year more at a substantial increase of salary. Beck and Startzman are playing Hurtig and Seamon's Theatre, New York, this week.

DOLLAR CIRCUIT PLANS DELAYED AND MAY NOT START THIS YEAR

Touring Managers Enthuse Over Idea and Many Meetings Have Been Held But General Road Conditions Has Held Up Definite Action

The plan for the formation of a dollar-top circuit of theatres, formulated several months ago by George Goett, John Leffler, Gus Hill, John Bratton, J. J. Coleman and others, is no nearer fulfillment now than it was when first suggested. A number of meetings for the discussion of the project have been held, the last of them on Tuesday of last week, but nothing concrete was arrived at. The group of touring managers who have appeared to be interested in the plan have not adopted any definite plan of incorporation, management or operation and, judging by present appearances, there seems small chance of the dollar-top circuit becoming a reality this season.

The dollar-top circuit idea has been generally viewed as suitable method to meet the obvious change in the public taste theatrically. From observation many touring managers have arrived at the conclusion that the public must be given better, more modern entertainment at low prices and, as originally planned, the dollar-top circuit would do just that.

The original plan was to interest the owners or lessees of from thirty to thirty-five modern theatres in as many large-sized cities to become partners in the enterprise, by which first-class shows, mainly dramatic productions with a very few musical shows, with good casts, could be presented at admissions of $1 top. From a casual survey of the situation it now appears that very few touring managers are prepared to produce this type of show. Another obstacle is the fact that it is well-nigh impossible to acquire plays recently produced on Broadway for low enough terms to permit playing them at popular prices. The greatest obstacle, however, is undeniably the fact that the terms demanded by owners or lessees of theatres of modern enough construction preclude any possibility of offering good shows for anywhere near $1 top.

The dollar-top circuit is unquestionably a necessity. The public is eager for dramas, but it will not pay $2.50 or $2 to see them. The motion pictures, while they have lost the drawing power they had several years before, have at least educated the public to expect modern, comfortable, even in many cities luxuriant theatres. The public will not patronize in paying proportions any theatre which does not come up to higher standard than those theatres throughout the country the $1 shows have been playing.

The top price was $1 in the days of the Stair and Havlin circuit, but at that time theatre rentals, production costs, actors' salaries, and musicians' and stage hands' wages were nowhere near as high as they are now. It stands to reason that under prevailing high costs a better class of entertainment cannot be given for the same admission price as the shows on the Stair and Havlin circuit played to.

FAY'S FABLES CLOSES

"Frank Fay's Fables," which closed on Saturday night at the Park Theatre, will become a unit show on the Shubert vaudeville circuit. The show will be revised, with a few changes being made in the cast, and will open in a week or more. Bernard Granville will not appear in the vaudeville version.

The "Fables" closed without notice being given to the company, mostly Equity, because it did not play more than four weeks. Those Equity members in the company who will continue in the vaudeville version, will automatically become members of the American Artists' Federation, of which Harry Mountford is the head on April 1st, which is the semi-annual dues paying period.

ATWELL OUT OF VAUDE. DEPT.

The Shubert Vaudeville Publicity Department is to undergo a change of management. Ben Atwell returned from an extended trip last Thursday and informed a Clipper representative that he was no longer manager of the publicity department for Shubert Vaudeville nor in any way connected with that branch of the concern. However, he is still in the employ of the Shuberts in another capacity. During his absence from New York Shubert Vaudeville publicity was handled by G. Horace Mortimer, who no doubt will succeed him as general press representative of the Shubert Vaudeville Circuit.

NO DUES FOR EQUITY KIDS

Children under fourteen years of age who join Equity will not have to pay the usual initiation fees, it was ruled by the Council of the A. E. A. last week. In order to make it easier for their parents to enjoy the protection Equity affords them, these child-members must pay only the current dues.

HARRY WEBER'S FATHER DEAD

Henry P. Weber, father of Harry Weber, the vaudeville agent, died last Wednesday at his home in Dayton of complicated diseases. Harry Weber left New York to attend the funeral.

"SONG OF SONGS" SUIT SETTLED

An action brought over four years ago in the Supreme Court by Al. H. Woods, the producer, against Charles Frohman, Inc., Daniel Frohman and the late Alfred Hayman, for an accounting of the profits derived from the sale of the motion picture rights of the play, "The Song of Songs," was discontinued last week by order of Justice Francis B. Delehanty. House, Grossman & Vorhaus,—Alfred Beekman of counsel,—represented Woods and the firm of Dittenhoefer and Fishel appeared for the defendants in the action, which commenced in January, 1918.

Woods alleged that he entered into an oral contract with Alf. Hayman in November, 1914, which agreement was ratified by Charles Frohman, who died at sea a short time after, by which he was to get a one-half interest in the play, "The Song of Songs." Woods produced the play under an arrangement whereby Frohman was to be paid half of the profits but was not to share in any possible losses. Frohman, however, it was alleged, later sold the motion picture rights and refused, as did Daniel Frohman and Alf. Hayman when they were later appointed as his administrators, to account to Woods.

Daniel Frohman and Alf. Hayman, before the latter's death, filed answer to the suit in which they denied that Woods was entitled to any of the profits derived from the sale of the motion picture rights of the play.

ATLANTIC CITY CLOSING

Although no definite information could be obtained at the Shubert Vaudeville Exchange offices, it is expected that the Apollo Theatre, Atlantic City, which has been playing Shubert Vaudeville for the past seven weeks, will discontinue this policy after Saturday night. The house has not been doing a very big business.

MINSTREL ACT ON ORPHEUM TIME

"The Minstrel Monarchs," the first of the old time minstrel groups to appear in vaudeville, has been routed over the Orpheum circuit. The act opened in June, 1921, and has been playing consecutively ever since.

The act was produced by Milton Hockey, Howard J. Green and James Madison.

"ANGEL" ROLE IS EXPENSIVE

Benjamin Berg, who, up until two weeks ago, was the general manager of the Just Because Theatrical Company, which has produced the musical comedy "Just Because," written and composed by well known society women of New York, applied in the Supreme Court last week for an injunction restraining the president of the company, George T. Brokaw, wealthy lawyer of the firm of Gulick, Brokaw and Spring of No. 522 Fifth avenue, from printing and circulating programs and advertising matter wherein the name of Berg appears in smaller type than the names of the authors. The authors are Mrs. Helen S. Woodruff and Miss Ann Wyn O'Ryan.

According to the answer to the motion for an injunction against him, Brokaw is one of the most liberal "angels" Broadway has seen for a long, long time. The rich lawyer declares that the show, which is now playing on the road preparatory to coming into New York, has already cost him $35,000 and will cost him $10,000 a week during its run on Broadway. Berg asserts in his moving papers that it is doubtful if "Just Because" will ever make any money, one reason being that Brokaw has engaged chorus girls for from $50 to $75 a week, instead of the usual $35 scale.

Berg states that the only reason he wants his name printed on all advertising matter in type as large as anyone else's is because it is "good business." He adds:

"In point of fact I fully produced the show for Mr. Brokaw and everything would have gone swimmingly if it had not been that Mrs. Woodruff did not want my name to appear on the printing with hers."

Brokaw sets forth in his answer that Berg was to receive $150 a week as manager and a share of the profits, but that he is no longer on the payroll of the company and therefore does not deserve to have his name appear at all on the programs or advertising matter. He denies that Berg was to be the boss of the show, but that, on the contrary, Oscar Eagle, stage director, ordered him around.

Berg, according to Brokaw's affidavit, had the very bad habit of imagining himself the whole works, as, for instance:

"On January 3," says the affidavit, "during a rehearsal at Calendonian Hall in this city, Mr. Berg appeared before the company and read them a letter in which he made certain charges against me, and then said that the show would be no good and that he would bet a certain sum against a smaller sum that it would be a flivver."

Supreme Court Justice Bijur, before whom the motion for injunction came up, reserved decision.

WILLIAM MORRIS IN LONDON

William Morris, the vaudeville agent and manager, sailed last week for London, where he plans to remain for several weeks.

LITTLE ANNA PROPP

Smallest Soubrette on the American Stage
With Dave Marion's
Sliding Billy Watson Show

FAIR BUSINESS IN BOSTON

Boston, Mar. 6.—Two openings marked the new week in the legitimate theatres of Boston. Business, on the average, is just fair.

At the Hollis Street Theatre, the Irish Players opened in "The White-Headed Boy." They will play a two weeks' engagement.

"The Grand Duke," with Lionel Atwill, opened for a two weeks' run at the Tremont Theatre, replacing Griffith's film, "Orphans of the Storm."

"The Circle," with John Drew and Leslie Carter, is on its second week at the Selwyn Theatre.

"Liliom," at the Wilbur Theatre, is on its fourth week.

George Arliss in "The Green Goddess," is playing his fifth week to great business at the Plymouth.

Fred Stone's show, "Tip-Top," playing its fourteenth week at the Colonial, is booked to play but one week more.

This is the ninth and last week of the McIntyre and Heath show, "Red Pepper," at the Shubert. The Greenwich Village Follies will replace it next Monday.

SCENARIO WRITER SUED

Ouida Bergere, famed as one of the highest-salaried scenario writers in the world, and who is the wife of George Fitzmaurice, the Famous Players-Lasky director, was much elated to find a group of her friends, including Douglas Fairbanks and Mary Pickford, down to greet her when she stepped off the *Aquitania* last Saturday, but her smile of pleasure changed to a pronounced scowl when a young man stepped up to her and handed her a summons in an action for $1,000 damages brought by George Landy and George W. Turnbull, who conduct a publicity bureau at No. 69 West Forty-sixth street, alleging breach of contract.

Miss Bergere, who had been in England since last summer for the Famous-Players-Lasky Corporation, was the center of attractions of the little group of movie people and newspaper men at the Fourteenth street pier when the process server stepped up to her and handed her the summons in the suit.

"Oh!" she exclaimed. "You want an interview, too, I suppose. What shall I say to you?"

"Say it to the judge," the process server grinned. And Miss Bergere gasped.

The papers in the action, which were filed in the Third District Municipal Court, allege that Miss Bergere entered into a contract on July 23, 1921, just before she sailed for England, whereby she was to pay $1,000 for the services rendered by the publicity men.

MOROSCO ATTACHMENTS FILED

Two attachments, one for $20,784, and the other for $3,000, were filed last week against Oliver M. Morosco, the theatrical producer, by Charles H. Tuttle and William Klein, attorneys-at-law, on claims that the producer is indebted to them for that amount for legal services rendered from August, 1919, to March, 1921. The attachments were filed because Morosco is a citizen of California, and the bringing of a suit for the amounts declared to be owing to the lawyers was to follow their execution, but it is learned that the matter is now in process of settlement.

Tuttle and Klein state that their services were rendered in connection with several actions brought by Mrs. Annie T. Morosco against Morosco both in New York and California, two suits brought by Morosco against his wife, and a suit brought by Mrs. Morosco against Selma Paley. They claim that in the negotiations resulting in the settlement of these actions Morosco promised to pay them $30,000 for their services and $374 for expenditures incurred. Morosco paid $6,500 on account in cash between May 13, 1920, and October 10, 1921, and also gave them a note for $3,000 on October 13, 1921, payable in sixty days, but the note was not honored when presented for collection, the plaintiffs allege.

Harry Fox this week is headlining the bill at Gordon's Olympia, Boston.

VAUDEVILLE

RADIO WORK IN STRONG DISFAVOR

ACTS SHOULD GET PAY

While no official order has been issued by the Keith Circuit, it is understood that they view with disfavor the radio performances being given by artists who are appearing on their circuit. Unless the wireless concerts take on some sort of a plan whereby vaudeville performers are paid for their efforts, it is possible that in the near future vaudevillians appearing on the Keith Circuit may be requested not to give their services gratis on such occasions.

It is believed that it is but a matter of time when radio concerts will affect the attendance at all places where entertainment is given. This will react on the salary of the performer as well as the receipts of the box office. At present it is more or less of a novelty and many artists are advertising themselves to a certain extent.

More than 200,000 radio receiving outfits are installed in homes within the receiving radius of the New Jersey broadcasting stations. Thousands of these are in New York City, and the number of people interested in the wireless concerts is growing steadily and in leaps and bounds.

An example may be cited on March 15th, when a complete opera will be broadcasted from the Westinghouse's Newark plant. It stands to reason that thousands of people will remain at home, if nothing more than for experimental purposes and for sheer novelty and curiosity. It is reasonable to suppose that many of these people would have otherwise gone out to a theatre of some sort. As one act can play over the wireless telephone to many times the amount of people that could fill several theatres, that form of entertainment if it does come to the point of paying acts, which is inevitable, the number of acts that will be used at each concert or show will of course be limited and few.

TWELVE ACTS AT ALHAMBRA

Twelve acts compose the bill at B. F. Keith's Alhambra Theatre for this week which the house is celebrating its Anniversary Week. The acts are: Lew Dockstader, Bobby Higgins & Co., Emily Lea, Thelma and Marjorie White, McLaughlin & Evans, Glenn & Jenkins, Bradly & Ardine, with John Irving Fisher, Stanley Bros., Clark & Storey, Perez & Marguerite and Harry La Vail & Sister.

WILL NOT BOOK IN FRISCO

SAN FRANCISCO, Feb. 6.—The local Orpheum office of this city denies the possibility of the booking and routing of acts for the Opheum Jr. circuit from this city. The New York and Chicago offices will continue to be in charge of the booking with only an occasional act of local merit placed in this city.

SHUBERT VAUDE. FOR COLONIAL

DETROIT, Mich., Feb. 6.—The Colonial Theatre of this city has discontinued its booking affiliations with the Loew circuit and becomes a Shubert vaudeville house on March 13. The Shubert vaudeville office in Chicago will book the theatre.

MIDNIGHT SHOW FOR PALACE

A midnight show for the benefit of the Jewish War Sufferers will be held at the Palace Theatre on March 18. An all-star vaudeville bill will be presented.

NEW ACTS

Fred Gray, formerly of the act of Gray and Graham, who early this season opened a new act under the name of the Fred Gray Trio is again presenting a new act. This one is known as the Fred Gray Duo and is appearing on the Loew Time.

"Marry Me," a new George Choos act, opened last week on the Keith circuit. The act consists of three men and three women and was written by Don. McBoyle and produced by Al. Laughlin.

Francis and Dumas are rehearsing a new act to take the place of their present offering which they have been doing for some years.

Harry Nilson will break in a new act next week written for him by D. D. H.

Bond and Barlow will soon be seen on the Keith circuit in a new sister act. The new act opens next month.

Ben Shafer has been engaged by Bob Murphy for the latter's new act that opens next week outside of New York.

Robert Redmond, formerly appearing on the dramatic stage with Richard Keane, will head his own company in vaudeville this month with a new act to open on the Keith time.

Tom Murphy opens this week on the Keith circuit in a new act under the direction of Harry Fitzgerald.

Lew Cantor is producing a new girl act for the Loew time entitled "The Sunbeam Follies."

PEGGY MARSH FOR APOLLO

Peggy Marsh, who recently was the center of attraction in a legal fray, and is now touring the Shubert Vaudeville Circuit, will head the bill at the Apollo Theatre, Chicago, next week. It was in this city that all the excitement which caused the legal action took place. Miss Marsh is assisted in her offering by her husband, Al (Buster) Johnson, who is a nephew of Tom Johnson, former Mayor of Cleveland.

GOLDEN GATE OPENS ON MARCH 25

SAN FRANCISCO, Mar. 6.—The Orpheum Jr. house, the Golden Gate, opens here March 25. This is the week following the opening of this circuit's other new coast theatre at Los Angeles. The opening bill will consist of Peggy Parker & Co., Bostock Riding School, Princeton and Watson, Lang and Vernon, James H. Cullen and the Walters.

CHARLES HOEY IN HOSPITAL

Charles Hoey, for many years well known to the vaudeville stage in the act of Hoey and Lee, comedians, was taken from his home last week to the Bellevue Hospital suffering from cerebral hemorrhage. Mr. Hoey is 50 years old and retired from the vaudeville stage seven years ago because of poor health.

SCHILLER IS LOEW MANAGER

Ed. A. Schiller, who for the past few years has represented the Marcus Loew Theatrical interests in the South, has been promoted to the position of general manager of the Loew Theatres, and will have complete direction of all houses with the exception of those in Greater New York.

LILLIAN WALKER DOING ACT

Lillian Walker, well-known motion picture actress, is entering vaudeville, in a new act written by Edgar Allen Wolf, entitled "Dimples." The act opened Monday at the Bedford Theatre, Brooklyn, booked by Abe I. Fineberg. Miss Walker is assisted by three men in the act.

UNIT SHOWS ON KEITH TIME

MAY BE PERMANENT FEATURE

The unit-show idea will be tried out this spring by the B. F. Keith Circuit, with a view, if it proves successful, to adopting the plan as a permanent feature of its booking system. The unit-show, while it has been given considerable prominence this season by the Shuberts, is not essentially a new idea, having been used on the Orpheum Circuit some years ago.

This year the Orpheum circuit revived the unit-show plan of bookings, and have at the present time seven shows which are booked as units. As worked out on the Orpheum time, the unit-show, while it has proved to be very popular, has effected an economy, the programmes being made up of one act less than otherwise used. The method along which the Orpheum bookers have worked is to arrange with one of the comedians on the bill to produce an after-piece in which all the other acts on the bill, providing they are willing, appear.

Tommy Gordon, at present appearing in the Keith houses, has been producing, with the aid of other acts on the various bills, a sort of "impromptu" afterpiece which has found much favor. At the Colonial Theatre this week he is producing such a feature, and the measure of success he meets with here may influence the outcome of the unit-show idea on the Keith Circuit.

ORPHEUM DEPTS. MOVING

The auditing and legal departments of the Orpheum Circuit will move from their New York offices on the tenth floor of the Palace building, April 1st to the State-Lake building, Chicago, according to the arrangements made at a recent directors' meeting held in Chicago. The quarters now occupied by these departments in the Palace building will be turned over to the legal department of the Keith circuit.

DONEGAN HELPED MOORE

Francis X. Donegan, of Donegan and Allen, came to the assistance of George F. Moore, of Moore and Jayne, at the Jefferson Theatre last Wednesday, when Mr. Moore's partner was unable to go on, due to an attack of laryngitis. Donegan put on a girl's hat, and played straight, giving Moore an opportunity to tell his stories, and tell his gags.

RUNAWAY 4 ON KEITH TIME

The Runaway Four, which was one of the featured acts with the "Marcus Revue of 1922" closed with the show at Toledo, on Saturday, Feb. 25, and came into New York at once, where they opened on a tour of the Keith Circuit at the Jefferson Theatre.

"PINS AND NEEDLES" CONDENSED

"Pins and Needles," which closed at the Shubert Theatre last Saturday night, is to be condensed into a vaudeville unit to tour the Shubert Vaudeville Circuit. It will open at the Chestnut Theatre Opera House, Philadelphia, on Monday next.

SATIRE ON "THE BAT"

Effie Shannon and Jessie Busley are now in vaudeville in a new act which is a satire on "The Bat," the big dramatic success.

The act, which is by Henry Wagstaff Gribble, is this week breaking in at the Capitol, the new Poli house in Hartford.

N. V. A. COMPLAINTS

The act known as Conners and Boyne, now on the Loew circuit have agreed to change the name of their act to Conners and Burns following the complaint filed by Hazel Boyne of the Roberts and Boyne act appearing on the same circuit. The latter claim priority rights to the name.

Joe Neimeyer, now appearing in a George Cohan production has filed a complaint against Marie Sabbot of the act Sabbot and Brooks. Mr. Neimeyer complains that this act is using a number he wrote for the exclusive use of Rosie Crouch entitled "The Dancing Fad."

Phil. Baker has filed a complaint against the act of Raymond and Schram. The latter act is using a landlord story which Baker claims is part of his act.

"SPANISH WEEK" IN LOEW HOUSE

"In Argentina," one of the acts that was headlining bills over the Shubert Vaudeville Circuit, has been booked for a four week tour of the Loew Circuit, and will open at the Avenue B Theatre, on March 13.

The act will play a week at the Avenue B and a week at the State but will play three and four days in the various houses for the remaining time.

Special interior decorations will be made in each theatre when the act plays it, to give the house a Spanish atmosphere, and the ushers and door-men will be in Spanish costume. The week the act plays the house will be known as "Spanish Week."

FEATURE ACTS IN LOEW HOUSE

CLEVELAND, O., March 6.—Loew's State Theatre, in this city, which has been devoted to pictures, will begin playing added attractions on next Sunday, March 12th, when Bee Palmer will open at the house for a run of two weeks. The Loew interests are going after several stars from all branches of the theatrical business with propositions to play the State as special attractions, and are offering enormous salaries to the artists.

Miss Palmer's two week stay will be a trial and should the policy meet with success it will be continued.

KEITH CODE COMPILED

To expedite business and effect an economy in the transmission of all telegraphic communications between employees, officials, artists and allies, the B. F. Keith offices, through the efforts of J. J. Murdock, general manager of the Keith Vaudeville Exchange, have adopted a code which has been compiled into book form and is available to all whose applications are passed upon.

BIG PUBLICITY FOR HILLSTREET

LOS ANGELES, Cal., Feb. 6.—The Hillstreet, the Orpheum Jr. house that opens in this city March 18th, has spent close to $50,000 on its opening advertising. The acts that will be on the opening bill are: Buckridge, Casey and Company, George Brown, Miller and Mack, Gordon and Ford, Libinatti and Howard's Ponies.

HUSSEY UNIT LAYS OFF

"The Promenaders," the Jimmy Hussey unit appearing on the Shubert Vaudeville Circuit, closed on Saturday night at the Winter Garden for reorganization, and will be reopened just as soon as the necessary changes in the piece can be made. It only played two weeks, opening at the Crescent Theatre, Brooklyn, and then coming into the Winter Garden, where it closed.

HILLEBRAND BACK IN NEW YORK

Fred Hillebrand, exclusive Emerson Record artist, returned to New York after being on tour with "The Rose Girl" show, and will make several vocal records of popular numbers to be released shortly.

VAUDEVILLE

PALACE

A word must be said in praise of the house orchestra that seems to have been imbued with new life and morale since Mr. Roberts has taken his place in the pit. Acts can hardly complain of lack of co-operation, and the combination rendition of the two Sousa marches in honor of the composer's "Stars and Stripes" anniversary, was surprising. The vaudeville bill is excellent throughout, with a possible exception.

Pepita Granados, who has been seen in "Honeydew" and "Maytime," assisted by Edith May, Sonia Marens and Carmen Lopez in a "Spanish-Oriental Song and Dance Review," provided a classy and eye-filling act not usually seen as an opener.

With the second spot came Williams and Taylor, eccentric dancers of color, who not only upheld the standard that such dancing teams have created but surpassed it as well. They treated the audience to some steps not carried in stock by every dancing act; and they certainly know how to peddle their wares.

The usual sketch position was skillfully filled by Florence Reed in Edgar Selwyn's newest comedy, "A Royal Rendezvous." In the cast with Miss Reed are Lionel Glenister and Reginald Goode; the former in the role of Louis XIV, King of France, and the latter Raoal Vernet. Miss Reed played the part of the Countess Marie de Tourney, and the scene is the boudoir. The comedy has been adapted more or less from Shakespeare's "The King and the Knave," but the Bard of Avon doesn't get a "tumble" on the billing. Miss Reed's work is delightful, for she seems to have caught just the proper spirit necessary to successfully portray a Shakespearean comedy. Her voice and cooing manner was refreshing. Both Glenister and Goode ably supported Miss Reed, making the act a valuable acquisition for vaudeville. Miss Reed received a bouquet of flowers.

Eddie Kane and Jay Herman, "The Midnight Sons," as usual proved themselves a clever team who sail along easily with their comedy offering. They have an ample supply of confidence, think and work fast, and, of course, know how to get the most out of their material.

Intermission was opened by the Dolly Sisters, with Gene Dabney's California Orchestra. The sisters' repertoire of dances is practically the same as they have done the past two weeks, though it is disguised to some extent by a different step or two, new costumes, and a different shade of light on the "cycs." The dance done in gypsy costume didn't seem to last more than a minute at the most. Before and after this dance the orchestra played good selections.

"The Family Ford," with Jim Harkins and a cast of seven others, supplied many laughs opening the second half. The act played the house several weeks ago, and is a sure-fire funmaker.

A talented and entertaining study in brown was Miss Frankie Heath in a "Quartette of Songs by Blair Treynor," with Eben S. Litchfield at the piano. Her character songs and bits, while of familiar material, were done in a way that compelled and held the audiences' attention, who showed their appreciation of Miss Heath's cleverness. She received a bouquet of flowers.

Roy Rice and Mary Werner, in blackface, presented their comedy skit "On the Scaffold," which went over well, gathering numerous laughs.

John Steel, tenor, with Jerry Jarnigan at the piano, made himself at home in the next to closing spot, sang many encores, and running over a half hour. Few American tenors in vaudeville have Mr. Steel's polished manner of working, and a voice that never tires one.

"An Artistic Treat," Margaret Stewart, William Downing, assisted by Beulah Stewart, closed the show in an excellent posing act. M. H. S.

VAUDEVILLE REVIEWS

RIVERSIDE

Opening a splendid eight-act bill to a light house, because of the Lenten season, came Pierce and Goff, two girls, attractively attired in evening gowns. One of these girls did admirable work on the cornet, while the other was not far behind, in her work on the marimba.

Toto, billed for the closing of the show, followed this act, and went well. His material was good, and depends much on his famous "hokum" bits to get across.

George F. Moore and Mary Jayne pleased. Moore has eliminated the Dietrichstein impersonation and, as a result, the whole offering is improved. The girl, Mary Jayne, is beautiful, and sings her songs well. The last one, "Dear Old Southland," an addition, was fine, and Mary Jane took an encore, which was "crabbed" by Moore, who did "funny" things while she was singing. The act took six bows.

Florence Nash & Company, in a sketch entitled "A Breath of Fresh Air," did well in the fourth spot. Miss Nash played the comedy rôle, that of a country girl who, through her city affiliations, has become sophisticated and, upon her return home, is looked at with askance by the family. However, she changes her mind about the country innocence and girlishness when she discovers her sister is about to run away with a city man, while her brother is indebted to the tune of $300, for bootlegging. The act went well, and took six calls for the closing.

Flanagan and Morrison, the act of which was preceded by a film showing and leading up to the present time, went well and deserved all of their applause. The act is entitled "A Lesson in Golf," and demonstrates the troubles of a beginner. In this case Flanagan played the "beginner's" part well and with feeling, while Morrison did the teaching. The comedy in this act is great, and went over in fine shape. A big point of comedy lay in the breaking of Flanagan's watch, by Morrison, in an endeavor to show a fancy stroke. Morrison knocked the watch and the ball support from under the ball, which dropped on the mat. This should have received a lot of applause, but did not. A clever stroke. Then Morrison, to show that he could do it, used his own gold watch, and succeeded in driving the ball. The talk is all funny, and amused the house immensely.

The Mosconi Brothers and Sister tied the show up in a knot. The dancing, and there was every variety of the modern steps, was great. The boys worked it up to a tense pitch, then closed the act, stopping the show. William Edeson did a solo on the bassoon entitled "Yoo Hoo!" that he could have taken an encore for. Verna proved herself to be capable of much in terpsichorean effort, while Willie did a wonderful eccentric that, speaking in the vernacular, "knocked 'em cold."

Sylvia Clark, who has not been seen at this house for some time, did well. She scored with her first number, a comedy song, and followed it shortly afterward with a ballad rendered effectively. A number of burlesques, that of a cabaret singer and a Russian dancer, was cleverly handled and scored strongly.

Gordon and Rica, man and woman, had a novel opening. The two entered carrying suitcases and, after the singing of a song, the man asked the girl if she wanted to play automobile. He then used his sample valise, which turned out to be a monocycle, while the woman's suitcase was a carriage. This, and the cross-fire talk, combined with several attractively sung popular songs, took the two off to several bows. The act, which ended the long bill, held the audience in until the finish.

D. S. B.

81ST STREET

Opening a good five act bill at this house were the Arnaut Trio, three talented young people, two boys and a girl, all of whom performed excellently on the violins. One of the boys was especially clever, and showed his fine work in a deft manner which demonstrated his showmanship. The girl, who was charming, gave a good account of herself in the rendition of "Somewhere a Voice is Calling." For her work she was awarded a big hand of approval, but, nevertheless, she seemed a trifle nervous. After a triple dance, which was a conglomeration of all the modern dance steps, the boys did a little acrobatic work, with the girl assisting, the trio playing the while. Following this, each one did a little solo dance, while playing at the same time. Then, with the violin bows held between their knees, and running the violins across the bows, the three played several selections, for which they took several bows, and possibly could have taken an encore. They closed to four bows.

Lexey and O'Connor, man and woman, in a series of song and dance selections, did very well in the number two spot.

Ames and Winthrop, two real artists, doing one of the biggest laugh hits of the season, were great, and took the house by storm. The opening showed the girl in bed, reading the conclusion of a story in "Alice in Wonderland," and, as she falls asleep, dreaming of a handsome knight who comes for her. Her knight proves to be a crazy affair in tin pan armor, brandishing a kitchen knife. After numerous difficulties with his short skirt, which keeps dropping to the floor, he tells her he will take her on a trip to "Blunderland," the first of which she will see in a Russian play. The man, in this case, takes the part of "Ivan Awfulitch," while the girl acts as his wife. A good scene, and one full of laughs and roars of delight from the audience. The second scene had to do with a female impersonation entitled "Waiting at the Church." The man proved to be a riot of fun in this. The woman did nothing. The final scene was entitled "Old Fashioned Tin Types," and was a scream from the start. The act, forced to take an encore, did a timely skit on the action of a poor plumber's assistant in the office of the "Collector of Infernal Revenue." Great.

Sybil Vane and company, in other words the pianist, tied the show up in a knot with the combined work of the two. After the opening song, Miss Vane sang "April Showers" in a pleasing voice, and stopped the show with the number. Following this, the pianist came in for his share of the honors of the evening with a medley, which was great! Then came "Alabamy Mammy." This song went so well that Miss Vane asked the writer to appear and play the verse and chorus for her, as an encore. The house came down. This song called for another speech, after which the act was allowed to depart. Took the hand of the evening, and stopped the show cold, into the next act, which was

Lightner Sisters and Alexander, with Harry Jans and several others. The main features of the act were Winnie and the Spanish danseuse, who was wonderful, and the two dancing twin sisters, who were also good. The plot of the act is weak, but Winnie, a real comedienne, put it over with a smash, notwithstanding the old wheezes and jokes that are resurrected from some out of the way place. The act was funny enough, with Miss Winnie, to stop any show, and did it here. One of her songs, a ballad, halted the show until an encore was given.

D. S. B.

WINTER GARDEN

Kremka Brothers opened the show with their novel eccentric gymnastic work. They work in full stage, and most of the work done by the boys is difficult. They work fast and are neatly dressed. With the audience walking in on them the boys did very well, although they deserved much more.

Seymour and Jeanette were on number two, instead of Rubini and Rosa, who were programed. This colored couple opened with a song and dance with the woman in male attire. Following a short bit of talk, the man did a single routine of dancing, after which the other member of the team sang a popular ballad in good style. They closed with a double song and dance to a good share of applause.

Arturo Bernardi followed with his protean art offering, in three scenes. In the first scene he plays six distinct characters, and plays them well. His character impressions of musical composers, which he did in the orchestra pit, included Wagner, Mascagni, Liszt, Suppe, and Sousa. These were all delivered in excellent manner. He finished by showing through transparent scenery how he made his changes, and was well received. He works very much on the style of Henri French.

Dickinson and Deagon presented "This and That." This couple have a lot of good bright talk that is brimming over with comedy. They start off with some dialogue that is followed by a single number sung by the man in a pleasing manner. This gave the woman a chance to make a change, and after some more dialogue they closed with a double number, to a good hand.

Ray Miller and his orchestra with Cliff Edwards, were held over for a second week. Miller and his boys played several new numbers that had the audience winging, while Edwards and his "uke" sang some new "blues" songs in his own peculiar manner, which went over for solid applause. The act stopped the show even after encores had been given. It looks as though this act is a permanent organization at this house.

Ciccolini opened after intermission, and sang several operatic selections in good voice. He closed his act with a popular ballad and as an encore sang "Dear Old Pal."

Alexander Carr, assisted by Brandon Peters and Lenore Masso, presented "The End of the World," or "Tobblitsky." Carr has been doing this act for a good many years. The story is that of a rich Hebrew whose son is in love with a poor girl. The father objects to the marriage, but everything turns out all right at the finish. The act opens with the boy and girl on stage, with the boy telling her of his father's objection. Carr, as the old Hebrew, and a student of Tobblitsky, who is supposed to have been a learned man, enters, and the three go into some talk that is very laughable. Carr as a Hebrew comedian is undoubtedly one of the best in this line of work, and he plays the character to a nicety, while Peters and Miss Masso are able assistants. The act stopped the show cold, and as an encore Carr recited a satire on "The Merchant of Venice" that was warmly received.

Bernard and Townes had no trouble in getting started and opened with an introductory number that led them into several popular songs which they sang well. Bernard's solo at the piano was cleverly executed.

Walter Brower held down the next to closing spot in good fashion. His monologue is full of laughs and he planted every one of them. Coming on at five o'clock, he held the audience in and registered.

Ernestine Myers closed the show with a cycle of dance creations. She is assisted by Nat Genes, Lovey Lee, Geo. Clifford and Bernice Speer. The act did very well. S. H. M.

VAUDEVILLE

AMERICAN ROOF

A bill that was very entertaining and was one of the best seen at this house during the season was presented the first half of this week.

Martell and West, a man and woman, opened the show with some very clever juggling and handbalancing by the man, while the woman did a few novel stunts of contortion. The act has a bit of comedy that pleases, while the final trick done by the man was quite difficult and was well executed. They closed to three bows.

Earl and Mathews opened with a song and dance, with the woman in male attire. A single number by the man led him into a dance that was well received, after which the woman came back and sang a number during which the man introduced various national dances. They finished with a double number, to a good share of applause. This is a good three-a-day act.

Berry and Nickerson came next. Berry does blackface, while Nickerson does straight. They played selections on various instruments including cornets, saxophones, trombones and musettes. The bit of comedy talk used throughout the act is well put together and went over, while their playing of the instruments was meritorious. Both are good musicians. The offering was rewarded with several bows.

Margie Coates was the outstanding hit of the bill. She sang some "blues" numbers, a few comedy songs, and tied the show up in knots. Even after she had sung two encores at the Monday night performance, the audience did not want to let her get away, and she left plenty of applause back of her when she left the stage. Miss Coates can hold her own on any bill. She has plenty of personality and knows how to use it.

St. Claire Twins and company closed the first half of the show. The are assisted by a pianist and vocalist. An introductory number brought the twins on and into a Spanish dance. The number is again sung by the young man during which he tells us the twins were with "Mary." This is followed by a novelty dance. A ballad by the singer gave the dancers a chance to make another change and they closed with a jazz dance which included some acrobatic work. At the finish of this dance, Willie St. Claire, who has been working in woman's wear all through the act pulls off the wig. The act stopped the show, and for an encore, Willie sang a popular ballad in good voice. The act should please on the better class bills.

Herman and Briscoe opened with some talk that contained plenty of old gags. Some of these got snickers and the others flopped. We are still wondering what character the comic was trying to portray. A popular ballad sung by the straight man was followed by a parody by the alleged comic, and they closed with a double number quietly. This was the weakest act on the bill.

Will Stanton and company offered a comedy sketch with music entitled "Now and Then." The act opened in one, with Stanton singing a number. A woman comes on and says she is Miss Prohibition, and starts to argue with Stanton, who plays "John Barleycorn." After the dialogue they go to full stage, showing the interior of a cabaret, and plenty of laughter follows. Stanton is assisted by one man and two women. The man is a good violinist while one of the girls has a good voice. Stanton is clever and knows how to sell his stuff. The act took several bows at the finish. It would undoubtedly go over on the two-a-day bills.

Miller, Packer and Selz, next to closing with their trio harmony singing, and comedy, got a good share of laughs. They all have good voices. The ballad sang by the woman registered. The act went well.

Milo and Blum, with some acrobatic work closed the show and pleased.

S. H. M.

COLONIAL

Johnson, Baker and Johnson opened the bill with their comedy hat act and put over many laughs and big finish. Took two bows.

Greenlee and Drayton with their song and dance in five languages struck an appeal to nearly the whole audience but the appeal was the work of their dancing and not of their linguistic ability. It is too parrotlike and staged to be effective to those that know the languages. Took a big hand and four bows at the dance finish which was the best part of the act.

Smith and Barker assisted by Lillian Schaffner took an unusual hand at the finish of their act, "Good Medicine." The idea and lines of this vehicle are very funny, but the man doesn't wait long enough for laughs. Took two bows.

Hawthorne and Cook came next with a nut act that lives up to its title, "No Rhyme or Reason." They made them laugh and despite the fact that they jockeyed just a trifle too much for their encores they deserved the spot.

Frankie Heath closed the first half of the bill in place of Jay Velie. This little lady is undoubtedly a big find, and will go far in her chosen field. She has personality, and came mightly close to stopping the show with a lisping personality and a raft of good material. She was assisted by a pianist who was a more or less clever pantomimist and between the two they put over an ideal act for the spot.

Walter and Emily Walters opened the last half and gave this audience something new and it's the first ventriloquist act that this writer has ever seen that came close to stopping a show. The woman is to be especially complimented on her work with the babe in arms. The idea is a pleasant and smooth running one that gets away from the old style of presenting this sort of act and its material is all good. Both present nice personalities and with their work on the dummies they constitute as good an act for the variety stage as one could ask. The act took five bows.

Olsen and Johnson came next and killed Tommy Gordon's chances of making his clown night a success by pulling more clown stuff as a regular part of their act than he could inject into an entire evening. And in addition to this it meant something to the audience as they understood the laughs and enjoyed the performance. It looked at first that Gordon had inserted his performance in their act as most of the actors who were waiting to help the N. V. A. clown came out and helped the two boys. Four bows.

The Dolly Sisters in the next spot tried to live up to the billing but were not very successful. Their reception held a scattering of applause and their get-off just a trifle more. This was due to the fact that they did little while on the stage. Their program consisted of three numbers that were startling only in dress.

Tommy Gordon's clown act closed the bill. The act opened with stereopticon slides showing pictures of Tommy as a baby with two or three of the performers on the bill sitting on the stage apron on rockers passing a line of wise comment. It next went into a number sung from the box by two elderly men; the number had something to do with a dog's tail and a can. The next bit was a burlesque drama in which the Dolly Sisters took part as the twin mothers of Olsen who portrayed the baby. The whole affair wasn't strong enough to hold them in and the audience started to walk out before the thing was half over.

E. H.

VAN & SCHENCK ON RADIO

Van & Schenck, while appearing with the Ziegfeld "Follies" in Cincinnati last week, sang via wireless under the auspices of the local Columbia Graphophone Co. This is the first time that this record making pair have sung over the radiograph. They were heard plainly in New York.

PALACE

(Chicago)

A splendidly arranged bill this week, every act registering distinctly, Bernard and Garry, and Pressler and Klaiss taking the hit honors.

Margaret Taylor opened the show with singing and dancing and then offered snappy work on the tight wire. An excellent opening act.

Fred Bernard and Sid Garry with syncopated melodies scored the early hit of the bill, a well arranged routine of songs. Their ability to put them over, and the lively manner in which they work, makes the pair deserving of the honors they received.

Paul Decker and Company played a breezy little sketch that cornered plenty of laughs. It is well cast and its lines are wholesome and original.

Aileen Stanley, the "Phonograph Girl," won another hit. She offered a number of catchy melodies, character songs, and then sang a number of the songs she has recorded. Miss Stanley is a favorite here and she registered distinctly.

Val and Ernie Stanton supplied considerable laughter, and their handling (or mishandling) of the English language hit home with the audience. Their musical work sent them away to tremendous applause.

Julian Eltinge made four changes, singing a song each time. He was forced to acknowledge the audience's appreciation with a speech of thanks. Mr. Eltinge certainly maintains his reputation as one of the leading female impersonators on the American stage.

Pressler and Klaiss scored for a share of the hit honors with the man handling the comedy and the woman the coon-shouting end, for which her voice is well fitted. The man's appearance got a rise out of the audience at once, and the business at the piano was good for numerous laughs. In the difficult spot they proved a pair of Trojans.

Worden Brothers closed with foot juggling. They worked neat and fast, holding the major portion of the house, who were well entertained.

H. F. R.

APOLLO

(Chicago)

Considerable increase in business was noticeable for the performance on Monday evening. An excellent array of vaudeville talent, well placed, gave a fine performance.

The Great Emanuel, with some daring feats on a swinging rope trapeze, opened the program with a dash of speed that had the house gasping in astonishment.

Beck and Stone, with songs and chatter, intermingled with dancing steps, kept up the good work and registered neatly.

Frances Renault, with a dashing display of gown creations that were beautiful. Renault's portrayal of various actresses were admirably done and each won exceptional applause.

Jack Merlin talked himself into favor and with a few tricks of magic and some fast sleight-of-hand, he proved an enjoyable morsel in the bill.

The Bridal Sweet proved a speedy girlie musicale that won meritorious recognition.

George Mayo scoring individually throughout its running.

The Gaudsmith Clowns and their two dogs put more speed into the bill with a fast bit of acrobatic work and Frederick Santley and his Melody Girls came in for a portion of the honors with piano, song and dance. The act is neatly staged and the workings of the cast were in unison.

Milo took the hit honors with his falsetto voice, whistling and some wise talk, that kept his audience attentive and caused them to applaud and laugh continually.

The Rigoletto Brothers and Swanson Sisters closed with a display of various bits of vaudeville entertainment, with the two girls registering with their singing.

H. F. R.

NEW ACTS

TEXAS GUINAN & CO.

Theatre—*23rd Street.*
Style—*Sketch.*
Time—*Sixteen minutes.*
Setting—*Special.*

Another moving picture actress is being featured in this act, which is entitled "Two Gun Texas" and uses a special set representing the back room of a Western saloon. There are four men assisting Miss Guinan in the offering.

The act opens with two of the men sitting playing poker, and not a word is spoken until the hand is finished. A half-breed enters looking for a girl known as Texas, whom through the dialogue we learn is a cabaret singer employed in the saloon, and with whom the half-breed is in love. The Sheriff and bartender come in and the Sheriff gets after the half-breed who has had everyone in the place afraid of him except when the Sheriff is around. A noise is heard off stage and through a backing Texas is seen and she enters on horse-back, and is introduced to the Sheriff, who treats her in a cool manner. She exits telling the boys that she will return as soon as she changes her clothes. During her absence we learn that a mail coach has been held up, and the Sheriff suspects her of doing the job, but the half-breed takes her part. There is a bit of an argument here which is interrupted by the return of Texas attired in a pretty evening gown, and she sings a number. The half-breed makes advances toward her and a battle follows which ends with the half-breed getting a beating and being ordered out of the place by the Sheriff, with a warning that he is never to come where he sees the Sheriff. Here the Sheriff accuses Texas of holding up the mail, and she pulls a gun but is covered by the Sheriff who takes it away from her. During the discussion that follows the half-breed sneaks back through the window but is seen by Texas. She warns the Sheriff but he refuses to turn around and she pulls out a gun and shoots the half-breed. We then learn that she is a Secret Service Officer in the employ of the Post Office, and that the half-breed had held up the mail. The Sheriff and Texas learn that they have fallen in love and the curtain is lowered for a second, and when it is taken up a moving picture camera is on the stage and the act which was supposed to be a motion picture is being taken directed by Miss Guinan.

The entire affair is just one of those things where a motion picture artist is making a personal appearance. It is a small time offering that will please in the three a day houses.

Miss Guinan, the Sheriff and half-breed do most of the work throughout the act with the other two men dressing the stage.

S. H. M.

ROWLAND AND MEEHAN

Theatre—*Jefferson.*
Style—*Singing-talking.*
Time—*Fifteen minutes.*
Setting—*In "one."*

Two men, one elderly, and the other young, who have just finished a game of golf. The drop depicts the links at the 18th hole, and both characters are apparently Irish and on some sort of an Irish estate. Both have good voices, and after their opening talk, sing some verses. They sit down on a settee, put their golf bags down and the younger of the two fed the other who sprung some funny gags for several minutes. They closed with a medley of Irish tunes, their voices blending well.

VAUDEVILLE

STATE
(Last Half)

The orchestra at this house saves the lives of many acts that appear here and one or two turns on the bill for the last half owe most of their success to the orchestra leader.

Little Pippifax and Company opened the bill with a tumbling and acrobatic turn that consisted mostly of comedy and very little athletic work. Two men and a woman were in the act in appearances, but in actual performances the brunt of the act fell on the comedian. As a pantominist he is very clever and got a considerable number of laughs while the other two filled in the waits with various little bits. Took one curtain.

Mabel Whitman came next with her three colored assistants and succeeded in almost stopping the show. Miss Whitman personally does little in the act but has surrounded herself with a trio that can surely dance. The two boys with a lightning finish forced the audience to call them out for four bows.

Margie Coates came next offering a routine of songs that seemed to hit the house in their weakest spot. The reception tendered this lady was a surprise inasmuch as she offers very little out of the ordinary in the way of putting her songs over. She came on and sang four numbers, one after another and made no special effort with either, but the audience seemed song hungry as the applause they gave her would have done credit to a Broadway Star. She appeared to have chosen wisely in her songs as she uses none but comedy lyric songs.

The Love Nest, a very weak girl act, came next. The act consists of three principals and four chorus girls and has to do with a young man trying to live up to the boast to his bride that he is the owner of a swell Long Island bungalow. The act is apparently new as the girls appeared to find difficulty in putting over their dance routines and the principals on several occasions stumbled over their lines. There seems to be no reason for the presentation of this turn except to display a few girls in a varied selection of nightgowns. The story, the comedian and the general idea of the whole affair is too weak even though the rest of this bill was nothing out of the ordinary.

Bigelow and Clinton in the next spot helped to retrieve some of the ground lost by the girl act but had not fully succeeded. They offered a routine of comedy songs that pulled a few laughs but they were not so much to blame and would have done better following any other act on the bill.

Kingsbury and Company (two girls and a man) picked up the spirits of the audience and, with their neat little dancing turn, went over to a very good finish hand.

Basil Lambert was not seen at this show.—E. H.

58TH STREET
(Last Half)

The bill at this house for the last half is nothing unusual in the way of comedy and talent and runs strictly as a smaller big time show. The orchestra was in its usual first day condition with the acts making their usual heroic effort to offset the bad music with a little better performance.

Hardy Brothers opened the show with their hat throwing act, and the bit where the audience had an opportunity to throw the hats to the stage got a considerable number of laughs. The finish of the turn with its club juggling was not so strong. Act took two bows.

Boland and Kink came next with a cute little sister act that met with the approval of the gallery and balcony crowd and that is all that is necessary in this house as this part of the audience rules this theatre. One of the girls is very pretty and coupled with the more or less clever comedy personality of the other they manage to put over one of those "nice little acts." Took two bows.

Harry Hayward and Co. came next in their "actor life" sketch. This is not what is known as a "wow" act, but there are many laughs put across by means of props, such as a cooking iron, a bread saw, the coffee pot and typewriter and, as a result, the affair sailed merrily through until almost the end—well, almost all sketches are alike in this respect, they don't stand up at the finish. Two curtains.

Neff and Rankin came next. We might name several other acts that came in this spot as they did a number of their gags. This act should acquaint itself with vaudeville "deportment" and they would discover the evident unfairness of pulling other act's best gags, no matter if they do give the other act credit for the material. Al. Herman, if he plays this house, will discover that the audience is already familiar with one of the best laughs in his act—the Ford joke. Before telling it Neff and Rankin stated that this belonged to the blackface comedian, nevertheless the edge has been taken off it, and the laugh it will bring will not be as strong as it would be if the audience heard the joke for the first time.

Steed's Septette came next offering a revue turn. This is a jazz band act of five people, and a dancing couple. The girl of the turn, Anna Mae Bell, handled herself nicely and has all the appearance of a "comer." Act took three curtains.

Mullen and Frances in "Ain't We Got Fun" were the hit turn of the bill. This is a dependable comedy team and served to lighten up the bill considerably.

The McDonald Trio, in their cycle turn, closed the show to a very good hand.—E. H.

FIFTH AVENUE
(Last Half)

Adonis & Co. opened the show. His balance ing work is cleverly executed and he is assisted by a well trained dog, that loes some good tricks. As a whole, the act is good to look upon, and will please on any bill. It took three curtains at this house.

Ulis & Lee, two men dressed in tuxedo suits, opened with an introductory number that led them into an Italian character song, which they sang in harmony. Several other popular numbers followed, all sang in harmony, and for an encore, which was demanded, both boys come back with ukeleles and sang a "blues" number in good style. Both boys have good voices, and more than pleased. The act can go over on any bill.

Mason & Cole, in a special set in "two," offered "Rain and Sunshine," a skit full of good clean comedy. Both the man and woman are clever performers, with plenty of personality, and the necessary showmanship to put their material over. A number sang by the man registered, and after many bows, the team encored with their conception of a French team doing an American turn in Paris, finishing with a double dance to solid applause. The act will hold its own on any bill.

Hilton & Norton came next. Their dialogue brought them plenty of laughs. They closed with Norton doing a Lauder impersonation and Hilton burlesquing it and stopped the show.

Marvel & Co. followed. This deaf and dumb dancer is assisted by a woman on the stage and a director in the orchestra pit. Marvel and the woman offered a cycle of dances including everything from classics to jazz, and stopped the show cold. The act is a marvel.

Findlay and Hill, with "Vodvil a la Mode," had no trouble in following the dancer, and with their piano-playing, songs and talk, got plenty of laughs. The woman has a good voice, the man plays piano well, and the "plant" has an exceptionally good tenor voice. This act stopped the show, after taking an encore.

"For Pity's Sake," with Charles Withers and Co., started with a laugh, and went off with the audience howling. This satire went over like a house afire. Withers is a wonderful Rube character, and his company ably assist him. They stopped the show for many minutes.

Healy and Cross, next to closing, held the spot down in good fashion with their harmony singing. Both have good voices and Healy is a capable pianist. They sang several songs in good style, stopping the show.

Paul Shine and Co., with his novelty juggling and balancing act, closed the show to a good share of applause.—S. H. M.

KEENEY'S
(Last Half)

The act of Wells and White opened the bill to an excellent house, with a little song and a lot of dance, all of which went surprisingly well. The girl is charming, and has a fine personality. The boy, who is possessed of a lot of good-looks and ability, worked as a good foil for the girl. The boy, however, does not radiate much pep, as he should, and this may tend to put him in the background, when compared with the young lady.

Dell and Gliss, a novelty act, shows how music may be made from everything. Both man and woman, in the opening, wear padded coats, which, when punched, emit different musical notes. Even the food, the plates, and eating utensils were called into play. For the closing, this duo played a set of sleighbells with their feet, while reclining on tables.

The Otto Brothers, imitating vaudeville artists, got over in good style. The imitations were burlesques on popular types of acts in vaudeville. The first was a "pop house" imitation of a ballad singer; then two sidewalk comedians; an operatic duo in which one of the men impersonates a female songster, and the "nifty couple," which include another female impersonation. The act, while a little overdrawn, was good, and took several bows.

In the fourth spot came the Four Kane Girls. There was a lot of useless patter between the two older girls that should be eliminated as there were few laughs on this attempt at comedy. A violin and piano duet by the other two girls was good and pleased, though it was rather from expert showmanship than good playing that the duet was good. A female quartette was great, and more of this sort of work should be done.

William E. Marris & Company, in a sketch which brought out the necessity of voting, was cleverly acted and put together. A heated argument over the husband's neglect of this serious duty was brought about by the smoking of a pipe, with imported tobacco, which was claimed to be used only for "looking-into-the-future-purposes." The husband smokes this, and dreams of the enactment of certain blue laws, which are brought about by his slacking the poll duty.

Baskette and Ellis, a songwriter and a Texan, tied the show up in a knot. One song in particular, "Try and Get It," was good, and full of comedy. The rendering of this, and other similar numbers, was fine and stopped the show. The Texan gave a demonstration of an old negro minister that was good.

The closing act was Carlo's Circus, an ordinary circus act, which did not go well. There is a certain amount of cruelty in this act that is very evident. The necks of the horses are held in one position by means of a check-rein that was strapped to the back of the horses which prevents free action. P. F. B.

JEFFERSON
(Last Half)

Tayama and company, three men and a girl, opened the show with their comedy juggling act, which had the audience sitting on the edge of their seats as well as laughing, at their own peculiar idea of humor; part of the time it seemed as though the comedy was not part of the act, but just hard-luck. A most sophisticated quartet of Japanese show people.

In the second spot, Florence Brady, who has evidently studied Ruth Roye closely, sang a routine of songs, most of which are in Miss Roye's repertoire and put them over in good style. She has a great coon shouting voice and is well fitted to that style of delivery. Her closing bit a "strut," with a derby and walking stick, went over well, and by introducing a few more of her own bits in the act making of it less of an unannounced impersonation, she undoubtedly will make a hit some day in one of the larger houses, for she has the knack of putting songs over.

Thomas Ryan and company, two men and a woman, were on in the usual sketch position, but with an unusual brand of humor. Mr. Ryan was in the character of an Irish gentleman, risen from the ranks; the woman was in the role of his daughter and the other member of the cast a butler. The skit merely gives a small part of a day's routine of the head of the household, which included a funny poker game, and a rehearsal of how he should deport himself in the presence of a lady. Mr. Ryan's work was excellent, and that of the butler fair. The woman should talk more naturally and in a less affected manner.

The Ja Da Trio, three sailors, gave a lively exhibition of songs, dances and comedy, one of them being at the piano. They put their songs over well, and clowned in amusing fashion. Their closing song, while not exactly new, is one of the strongest bits of the act. The three have about all the necessary requirements for an act, with the exception of a little more material which should be written into the act, such as a few good gags or stories, for the first half of the offering. They seem to run short of talking material.

Ames and Winthrop scored as usual with their perfect gem of an act, which they do in an inimitable style. Their stuff is always entertaining regardless of how many times one sees them work.

"Runaway," four men in sailor's garb, after taking off their entrance clothes, practically ran away with the show. The quartet have an excellent style of comedy, dancing and one of the greatest bunch of difficult tumblers on the circuit. Their finale, with all hand tumbling, flipping and somersaulting around, is a knockout.

Ned Norworth, with the assistance of two girls, went through his "nut" performance gathering a few laughs as he went along. Somehow, his style doesn't seem to be as spontaneous as it might be; he gives the impression of having to work too hard for his comedy, and which at times is forced.

Dancing Shoes, five men and a girl, Ruth Wells, closed the show. The act suffers from repetition, more or less, the dancing being almost of the same style on the part of the men. The work of the act on the whole is fair to middling. M. H. S.

23RD STREET
(Last Half)

Kalfa and Stanley opened the show at this house with some iron-jaw and horizontal bar work. One of the boys uses a bit of well chosen talk while working on the bar. Both are clever and their tricks are difficult. They took three bows here, and will please on any bill.

Maye Hunt opened with an old song called "Tell Me Some More," to which she used a laughing chorus, and then went into a monologue that was well put together. Her catch lines "get the idea" and "you know what I mean" are well placed. A "plant" in the upper box is used to advantage, and the falling off of his toupee got a good solid laugh. She closed with a popular number, to a good share of applause.

Williams and Taylor, with some well routined dances, came next. The talk used by the two got some laughs as well as the comedy song by the comic, and they put their dancing over in good style. These two colored boys stopped the show.

Nolan, Leary & Co., in a comedy dramatic sketch entitled "Buttons," came next. There are plenty of laughs throughout the act and just enough pathos to make it interesting. It undoubtedly will please on any bill.

Bert Fitzgibbons, assisted by his brother, Lew, Lew, held down the next to closing spot and had no trouble in stopping the show for several minutes. He sang some comedy songs, told plenty of gags, while his brother played selections on the xylophone and accompanied Bert in his singing at the piano. Dick Moss sang the choruses of some popular numbers at the finish of the act in good voice.

Jones, Elliott and Co., in a special set in full stage, closed the show with some neat singing and dancing to a good share of applause. They held down the next to closing spot and had S. H. M.

SHUBERT VAUDE. OUT OF FOUR

Four houses that have recently been playing Shubert Vaudeville have discontinued that policy for this week and are playing legitimate attractions. The four houses are, the Court Square, Springfield; Shubert, New Haven; Teck, Buffalo; and the Royal, Alexandra, Toronto.

REGENT
(Last Half)

The bill for the last half of the week opened with Payton and Ward in a lot of nonsense that was meaningless, and did not go well, as a result. One of the men is fat, while the other is of ordinary build. This stout man did some acrobatic falls that were excellent, and warranted applause. There was one redeeming quality about the act that almost put it across and prevented an altogether "flop;" that was the jazz dance routine done by each of the men. This routine was great and should have taken the house, for it was difficult and the men worked hard to put it over.

Combe and Nevins, two boys, both strong in ability and personality, did exceptionally well in their twelve minutes. The act is devoted to the singing of popular songs, and the boys surely did their work with a smash. The opening song was a published number sung cleverly. Following this, an old, but nevertheless popular hit, entitled "Oh!" was done, with comedy variations. Then a solo by the boy at the piano, entitled "I Hold Her Hand," which was also good. Then a closing duet, and the act went off to six bows.

Nancy Boyer and Company, in a sketch, did well. In this offering Miss Boyer plays the part of a "girl from the country," and did it well. The rest of the company, two men, were well chosen for their parts, and acquitted themselves well.

Rae Eleanor Ball and Brother, a violinist and a cellist, were the hit of the bill. The different bird impersonations and the ability of each of the two put their material across for a big hit. The brother plays from the pit and uses a small spot. A good act, and a feature for this house.

Muller and Stanley, man and woman, in a little song and talk, were excellent and warranted their position, as next to closing. The woman, as a "stupid" character, was great. She did an Irish lullaby and a little comedy talk to an imaginary husband that took the house. The man, in ability, was not far behind, and between the two, the act took an encore and closed the offering with five bows.

The closing act, that of Pepite Granados and Company, was fine, and unusual, as a dance novelty. The act is reviewed in detail in the new act column. Four women make up the act, which is a Spanish singing and dancing novelty. One of the women, the oldest of the four, did all the singing, while the other three, who appear to be very young, executed fancy routines of dancing. They scored a hit.—D. S. B.

FEINBERG-HINES SUIT SETTLED

The legal fray between Abe I. Feinberg, the agent, and Harry Hines, vaudevillian, which was to have been tried this week in the Seventh District Municipal Court, has been amicably settled.

Feinberg brought the action against Hines for alleged breach of contract, Feinberg claiming that he had Hines under contract for a period of thirty-five weeks, and that before the contract had expired Hines had signed contracts and was playing for the Shuberts.

A cash settlement was agreed upon, and the case did not come up for trial, both parties letting it go by default.

NEW HOUSES IN LOS ANGELES

Los Angeles, Feb. 6.—Three new theatres will be opened in this city next month. In addition to the New Orpheum Jr. house the Hoffman Brothers of Southern California will, at about the same time, open two neighborhood picture theatres, the Regent and Temple.

The movie theatres will be operated by the Los Angeles Theatres, Inc., and will open a third house to be known as the Garden shortly following the Regent and Temple.

BABE LA TOUR MARRIES

Babe La Tour, former burlesque soubrette, and more recently doing a single in vaudeville, and Fred (Broomstick) Elliott, also doing a single act, were married at Scranton, Pa., last Thursday, March 2. Besides joining hands in matrimony, the couple immediately decided to do a double act in vaudeville, and were booked for a tour of the Loew Circuit, opening at Seattle, on March 20.

HUSSEY UNIT LAYING OFF

"The Promenaders," the Jimmy Hussey units, touring the Shubert Vaudeville Circuit, closed Saturday at the Winter Garden for one week for the purpose of reorganizing. It will open again on Monday next at Washington.

VAUDEVILLE

BRAUN AND DRYER

Theatre—*Regent.*
Style—*Musical and Dance.*
Time—*Ten minutes.*
Setting—*Special drop.*

Opening the act, which is done in "three," the man, in song, introduced the young lady in the act, Betty Braun, and told what they were about to do. The opening introductory song had a pleasing tune and lyric, and the man scored on it. Following this, Miss Braun entered and, after another little song, executed a corking dance that was rewarded with a good hand.

After this, Mr. Dryer, an accomplished pianist, amusingly showed how an orchestra in a restaurant played appropriate music for each course of a table d'hote dinner. This bit got a number of laughs and pleased.

A waltz solo by Miss Braun went well, and she was recalled for an encore. The dance was gracefully done, even though Miss Braun is rather tall and supposedly heavy.

Then Dryer again scored with an imitation of a pianola playing a medley of popular airs. The rendition was great, and took the house. Dryer executed the pianola effect in the mechanical way, particularly true to the style of the cheaper instruments.

After a whirlwind eccentric dance, by Miss Braun, the act closed to five bows, and could have taken more.

The act is good, and well done, each detail being taken care of in showlike fashion, and everything done had a meaning to it. A good act for the big time. D. S. B.

JACK COLLINS & CO.

Theatre—*State.*
Style—*Sketch.*
Time—*Twenty-three Minutes.*
Setting—*Special.*

This is a five people show, consisting of the principal in the role of comedian, a juvenile, and three girls. One of the girls in this act is Connie Hawks, formerly one of the Shubert's principal chorus girls.

The act is based on the old lady doctor idea and supplies a fair amount of laughs. It is brought up to date by means of the landlord stuff, but outside of that, it is the old afterpiece of the "medicine man." Intermingled here and there are a number of good specialties including the dance routine by the two girls, but beyond that the act has nothing to offer that would make it stand out.

Collins as a comedian, is fair and even this word is giving him the best of it. The juvenile has a fair voice but this is offset by a personality that doesn't seem to register, at least with the writer of this review.

As a vaudeville act, it would make a fair feature for the better small time. E. H.

WILL. STANTON & CO.

Theatre—*58th Street.*
Style—*Comedy Revue.*
Time—*Eighteen minutes.*
Setting—*Special.*

In this act, Mr. Stanton puts over a very good imitation of Leon Errol and most of the comedy of the act is based on this work. The act opens in "one" and entails a lengthy poem about John Barleycorn and Miss Temperance.

The act then jumps to "full" stage and the set depicts a roof garden café. An entertaining waiter and a large blonde singer furnish the entertainment in this scene while Stanton supplies the laughs with inebriate falls.

Stanton is all that is expected for a big timer, but his support of three people is weak and gives the act a small time appearance. E. H.

NEW ACTS AND REAPPEARANCES

PEPITE GRANADOS AND CO.

Theatre—*Regent.*
Style—*Spanish Novelty.*
Time—*Sixteen Minutes.*
Setting—*Special.*

The olio curtain was flied on a special drop in "two," showing a Spanish street scene. Three girls were seated on the stage, while one of the women sang a Spanish song, in that language. This was given a mild reception, and it was not until one of the three women danced, that the audience gave their thorough attention to what was going on. This dance was awarded with a big round of applause. The others then did a dance, which went off well. Again the first woman came on, and sang another Spanish song, entitled "Chi qui ta," which was well received.

There followed a solo dance by a wonderfully built girl, who did a castanet number that took the entire house. Then the two girls did a double routine, using the brass castanets, and again the house applauded noisily.

The number "two" drop was then taken up, and a harem scene was disclosed, showing the solo dancer, clad only in a short yellow skirt, lying on a couch. The two girls entered, and executed a double routine, using their wine jugs in a somewhat similar dance as done in the Egyptian dances. After this dance, which took several minutes, the queen of the harem did a wild solo dance that showed off her perfect figure, and her exceptional ability as a danseuse. In this dance, she was afterwards joined by the other two girls, and the act closed with a whirlwind dance that shook the house with applause. A great act, and one worthy of a feature spot on any of the big time bills. The act is distinctly big time, as the smaller houses have not the appreciative audiences generally found in the big time theatres.

The bigger the bill on which this act plays, the better it should go. D. S. B.

NANCY BOYER & CO.

Theatre—*58th Street.*
Style—*Sketch.*
Time—*Eighteen minutes.*
Setting—*"Full" stage.*

In this sketch, Miss Boyer is assisted by two men. The idea is that she is a country girl about to be ousted from the country homestead by a loan shark who holds a note indorsed by the girl for the sake of a wayward brother who is now in the army.

The locale is the lawyer's office and opens with the loan shark asking the lawyer to take the case against the girl. The lawyer's son, who is supposed to be in a hospital recovering from wounds received at the front, writes and tells his dad that his life had been saved by one "Bully Boy."

Miss Boyer enters to plead with the lawyer. She looks anything but the little country girl who is penniless and about to be ousted from her little cottage that she shares with her aged grandfather. Her stockings are of silk, and the dress she wears looks like a recent purchase from Fifth avenue. In the material there are many laugh lines and would be a great many more if the people in the cast would speak their lines loud enough to be heard beyond the fifth row. As the act stands now, it needs staging. Miss Boyer could be a lot younger for the role. It is not a big time act in its present condition, but could be made into one. E. H.

TEMPEST & WATSON

Theatre—*Colonial.*
Style—*Comedy and Singing.*
Time—*Twenty minutes.*
Setting—*Special.*

This act consists of Florence Tempest, late of the act of Tempest and Sunshine, and Bobby Watson who, until recently, was in the field of musical comedy and was featured with "Irene." The act is done mostly in front of a gold leafed drop set in one, with a piano and pianist behind this drop and seen through an opening on stage right. A telephone bit between the two principals on a dark stage serves as an introduction, closely followed by the entrance of the pair supposedly dressed for the street. Watson works through the act in a conventional English walking attire, while Miss Tempest makes many pleasing changes.

After the opening song Miss Tempest exits for a change, while Watson puts over a comedy number. The title of this number is "I Love to Attend a Funeral," and is good for many laughs. The act in this fashion plays back and forth with a song and an occasional dance during which time Miss Tempest puts over the song number from her former act entitled "Pink Pajamas." For this number the drop, in one, opens on stage left disclosing a bedroom set. This is a cute number, but needs a better orchestration. As a finish, the drop in "one" is raised disclosing a stage set in "three." This set is apparently done for effect and to give the artists room for a finish dance.

As a vaudeville offering it is a little lengthy. Then too it is in sore need of the proper musical direction. Their material is more or less heavily cued and needs a man in the pit to keep the house musicians from mixing the affair up as they did on this occasion. The man at the piano appears to be incapable of directing from his position on the stage and if it is necessary to have him they should have a man in the pit also.

As the act stands it is not yet the big time feature that they would have it. It needs work and smoothness. Both are clever performers, and Miss Tempest is rather a surprise for the work she does. In the past she has been playing the male roles with her old partner and she proves by this performance that she has considerable charm and girlish winsomeness in her makeup despite the handicap of her past roles. With a little work it is a next to closing big time act. E. H.

PAYTON AND WARD

Theatre—*Jefferson.*
Style—*Singing, Dancing, Tumbling.*
Time—*Ten Minutes.*
Setting—*In "One."*

Two men, who are past masters at the art of somersaults and tumbling which they do fast and furious, while both of them wore large size coats and hats, one was more or less a comic.

They opened with a song, going into an acrobatic dance, which they did both as singles and doubles. Toward the close of their act they specialized on sensational tumbling, and fast acrobatic feats, such as whirling around on one shoulder while on the stage floor, and somersaulting, landing on their shoulder blades, etc. They have a great finish in their final Siamese twins somersault.

An act that is different than the usual run of acrobatic novelties, and should have no trouble in getting into the better houses. M. H. S.

CRAFTS AND HALEY

Theatre—*State.*
Style—*Comedy Talk and Song.*
Time—*Fourteen minutes.*
Setting—*"One."*

This is a two men (both young) talking act, the type of material and personality act for which there is a lot of room on the big time. Harry Crafts, until recently, was the juvenile, with the George Jessell Revue, while Jack Haley held down the same role with the Lightner Sisters and Alexander.

The turn is neatly and conservatively dressed in conventional street clothes, and opens with a pop number. Following the song opening, they go into some gag material all of which is apparently new. A comedy bit of business resorted to throughout the act is a nut bit on part of Haley every time his partner mentions the word "woman."

This bit has possibilities but needs a little more working to get it over for the laughs it deserves. The material is new and snappy, and here and there, an occasional gag is pulled that is really brilliant. A raisin gag where Haley states he has eaten enough of the fruit to iron his own shirts and the connection of raisins and turpentine is good for a laugh before any type of an audience.

Another bit that is worthy of mention is the comedy poem on the Village Blacksmith. After three or four gags, the pair render a harmony number in very good voices and finish the number with a light routine of dancing with a leaning towards comedy.

The pair then go into another line of gags, and "wise" talk which is followed by their closing song. This number is of the Romeo and Juliet comedy type and gives them a fast finish with a harmony "get off" that is always good for a hand.

There is a big need for their type of work on the bigger time. Even if their material was not what it is, the clean way they have of deporting themselves would make them too good for the small time. With a little more work to smooth out the rough edges, this act would make a next to closing spot on the small big time or a good spot on the biggest time. E. H.

DELAND AND BLAIR

Theatre—*125th Street.*
Style—*Sketch.*
Time—*Fifteen Minutes.*
Setting—*Full Stage.*

This is a man and woman team, who present a comedy sketch called "Breaking It Gently." When the curtain rises, the woman comes on and is followed by the man a few seconds later. He tells her that he is going to Russia on a business mission and after a short bit of dialogue which contains some comedy he leaves on his journey. The wife sits down and starts to write him a letter and in the middle of her letter writing there is a blackout and a slide is displayed announcing "six months later." When the lights go up, the husband has returned but finds his wife out. She is heard off stage saying good-night to her friends who are members of the male sex. She enters and they go into some good cross-fire comedy dialogue. The husband tells her he has received a wire from a friend to the effect that she has been receiving men callers and that she has also been out in their company. She finally admits that she has three friends named Tom, Dick and Harry. She exits and returns with three dolls supposed to be babies.

The situations in the act are quite natural, and the dialogue is both bright and witty. The act is a good act for the three a day houses, at present, but can be made into a big time act with a few changes. S. H. M.

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ENORMOUS SALARIES

In a suit at law in the Federal Courts, decided last week in favor of Mary Pickford, the motion picture star, some startling facts regarding the actual earnings of some of the successful film actresses were revealed.

Mrs. Cora C. Wilkenning, an agent, sued for $108,000, alleging that she arranged a contract for Miss Pickford, by the terms of which the picture star netted $1,080,000, and that her fee of ten per cent had not been paid.

During the trial of the case, the startling fact that the young movie star has been earning in salary and profits around a million dollars a year was made known. It seems incomprehensible, that this young woman, or in fact any picture actress is worth one-sixteenth of that enormous amount, irrespective of her beauty, talents or drawing powers. The day of the big salary for the picture actor or actress, however, is practically a thing of the past. The picture industry is in the midst of a big business slump and the producer has fast come to realize that if he is to continue in business he must make some drastic cuts in all directions, and the big salaries of the stars is one of the first cuts he is contemplating making.

A concerted movement is already said to be under way made by several of the more important film concerns to greatly reduce the salaries of big stars.

The war tax, the income tax, and the general business conditions are such that many of the big producers declare that unless some big changes in the business occur, the bankruptcy court will furnish the only relief.

The cost of everything pertaining to the manufacturing of pictures in the United States has constantly been on the increase and this combined with the poor attendance which exists the country over has brought the producer and exhibitor up against facts which must be faced.

A number of picture men at a meeting held recently discussed the salary matter and declared that a $400 a week salary for any film star was sufficient. This news circulated among the high salaried picture stars, naturally was received with considerable consternation, but the actors and actresses themselves, many of whom have carefully studied the situation realize that the day of the enormous salary is rapidly ending.

The big newspaper publicity which film stars have been receiving is also working against the high salary. The million dollar jewels, the great wardrobe publicity stunts are not being well received by the average individual that goes to make up the big picture theatre audiences, and this added to the notoriety which a number of the big stars have lately been receiving is still further reducing the theatre income.

THE STRATON ATTACKS

MALDEN, Mass., Feb. 2, 1922.

Editor the CLIPPER,
Dear Sir:

Referring to the Straton attacks on the people of the stage, it seems to me that the preachers of our times are sadly overriding the wish of the Lord to "Feed his sheep," when they arrogate to themselves the prerogatives of the Most High, by accusing, denouncing and condemning. They go even a step further than did their Lord who said, "Neither do I condemn thee, but go and sin no more." I have been a preacher and an actor and can speak from experience on either phase of life. The church is a mighty institution but it has lost the inspiration. Samson has been shorn of some of his locks. I have suffered most at the hands of church members and am still suffering.

I am glad to return to the fraternity of the stage. I rejoice in the friendship of these men and women who are ever ready and willing to help the human kind, ever charitable and lovable.

With these assets, who can truly assail the stage?

Very sincerely yours,
GEORGE MACDONALD.

The Magnolia
185 Pleasant St.,
Malden, Mass.

Answers to Queries

D. E. H.—Thos. E. Miaco was the president of the Association of Traveling Vaudeville Managers; Harry Morris, vice-president; Gus Hill, treasurer; L. L. Weber, secretary, Harry Martell, Frank D. Bryan, George Rice, Sam A. Scribner, Phil Sheridan, Joe Oppenheimer and Fred Rider, trustees. Meetings were held at Germania Hall, Bowery, New York.

Col.—Isham's Octoroons did play an engagement on Olympia Roof Garden and Mlle. Flower was the prima donna.

Sis—Idylla Vyner played at the Bergen Beach Casino, when Sam Colline and Cissy Grant were on the bill.

Lyceum—Julie Opp was a member of the St. James Theatre Company, London, England.

39—"The Whirl of the Town" was a Casino Review and included Louis Harrison, Dan Daly, John Slavin, Harry MacDonough, David Warfield, Lee Harrison, Madge Lessing, Catherine Lingard, Paula Edwards, Claudita Carlsted and Marie George.

J. C.—Jane Cowl appeared in the leading role in "Within the Law."

L. J.—The Famous Players Film Co. was organized in 1912.

R. O.—Harry Davenport and Phyllis Rankin produced the vaudeville sketch "Time Is Money" at Proctor's Fifth Avenue Theatre, New York.

Film—G. M. Anderson was the leading man of the Essanay Western Stock Co., at Niles, Calif.

Vaud.—Blanche Walsh appeared in a condensed version of La Tosca, entitled "The Countess Nadine" at the Fifth Avenue, New York. Theodore Babcock was in the company. Edna Goodrich appeared in "The Awakennig of Minerva," at the Colonial.

T. E. R.—"Broadway Jones" was a Geo. M. Cohan production at the Geo. M. Cohan Theatre, New York. "Milestones" was produced at the Liberty at the same time.

Buy—"Take Back your Gold" was written by M. H. Rosenfeld and published by J. W. Stern and Co.

Chance—1. Smith O'Brien starred in "Ivy Leaf" and "Fairies Well." 2. The team name was O'Brien and Wright.

F. S. T.—Joe Walcott defeated Austin Gibbons in four rounds before the Atlantic Athletic Club, in October, 1894.

B. B.—Col. Wm. F. Cody was born in Scott Co., Iowa, on February 26, 1845.

Iowa—Bailey's Menagerie and Circus was at Dyersville, Iowa, July 21, 1873. We have no record of Forepaugh's Show playing there.

Solo—Lizzie B. Raymond introduced the song "You'll soon Forget."

B. R. D.—Joseph Wheelock, Sr., was president of the Actor's Society of America. Mark Smith was the vice-president.

Cirk—Jess Worlen was a well-known circus man, also a musical performer (of Allen and Worlen). He died Aug. 18, 1897 at Columbus, O.

Salt—"The Privateer" was the name of the play, which was presented at the Star Theatre, New York, with Edward Elsner as "Andre."

Mark—Ford and Bratton wrote "I Love you in the Same Old Way."

Burlesquer—Bert Leslie was with the "City Club" Co. with Conroy and McFarland, and Fanny Everett.

E. A.—Albert Bial of Koster and Bial died Aug. 14, 1897. Koster and Bial opened their hall on 23rd Street, New York, on May 5, 1879. Gilmore's Band played there in 1881, for six months. K. and B. moved to the new hall on 34th Street, August 28, 1893.

Lou—Mae Lowery made her first appearance in "Ali Baba." She was also with Robie's "Bohemians" and Donnelly and Girard's "The Geezer" Co.

E. A. B.—Pat Rooney died in New York City, on March 29, 1892.

West—The Western Circuit of Vaudeville Theatres in 1897 under direction of J. D. Hopkins and George Castle, included the Chicago Opera House; the Olympic, Chicago; Haymarket, Chicago; Pike's Opera House, Cincinnati; Masonic Temple Roof, Chicago; Hopkin's, Chicago; Hopkins' Grand, St. Louis; Hopkins' Duquesne, Pittsburgh; Forest Park Highlands, St. Louis; Alhambra, Milwaukee; and the Orpheums at San Francisco, Los Angeles and Portland. Gustav Walter was director-general of the three Orpheum houses.

Bill—Wm. Hoey of Evans and Hoey died at New York City, June 29, 1897.

Drama—"3834 Broadway" was the title of a comedy in three acts by W. A. Whitecar.

M. B.—Isaac Murphy, the jockey, was a colored man.

14—Jacques Kruger played "Jim Tutwiler" in the original "Blue Jeans" Co. Jennie Yeamans played June. George Fawcett and Laura Burt were in the cast.

25 YEARS AGO

Charles Callender, minstrel, died at Chicago.

Kelly and Ashby, Mays and Hunter, the two Franks, Sam Lang and Sharpe were American acts playing in England.

Wm. Jerome's Herald Square Comedians included Maude Nugent, Dailey and Hilton and Barr and Evans. The receipts for the week of Feb. 21, $4,970.80, smashed the record at the Peoples, Cincinnati.

"La Falote" was presented at the Casino, New York. The cast included W. J. Lemoyne, Julius Steger, Georgia Powers, Yvonne De Treville, Paula Edwardes and Eva Davenport.

Etienne Girardot and Nick Long, were with the "Miss Frances of Yale" Co.

Mark Nolley, George Sidney, and Mureal were with the "Gay Girls from Paris" Co.

"A Stranger in New York" was presented at the Star Theatre, Buffalo. Harry Conor, Chas. Warren, Geo. A. Beane, Harry Gilfoil, John Hymans, Jules Jordan, Nellie Busler, and Marie Jansen were in the cast.

Lawrence Weber's Olympia Co. included Lizzie Van, Udell and Pearce, Tenley and Symonds, Whitney Brothers, Burman Sisters and Cora Routt.

Rialto Rattles

A "SCOOP"

The motion picture "dope" of one firm might be described as "reel" news of "paramount" interest.

THE RIGHT PLACE

A vaudeville actor last week inquired where he could get something with a kick in it and we sent him over to the N. V. A. club with instructions to look over the complaint department files.

NOW OBSOLETE

The face on the barroom floor

ROUTINE FOR WHISTLERS

1. Poet and Peasant overture.
2. Various birds you have met on your travels, the Meadow Lark, the Whippoorwill, calling its mate, and others.
3. The New York chicken. (Observe passersby on any Broadway corner.)
4. The Mocking Bird.
5. Bows.

HOW TO BE AN AGENT

1. Hire desk room in a busy office.
2. Buy a note book, card file and pencil.
3. Tie a string to the pencil.
4. Practice saying, "Come in to-morrow."
5. Register names, telephone numbers and addresses.
6. Report at your office at 12M. without fail.
7. Go to lunch at 1. Don't return until the next day.
8. Buy a book on percentage and study it.

KNEW HOW TO DO IT

Ralph Spence, motion picture editor, and author of the now famous subtitles of "A Connecticut Yankee," recently accepted an assignment to cut down a reel of pictures. Spence edited the reel and submitted his bill for $250.00.

"This is ridiculous," said the owner of the film. "I can get a reel of pictures trimmed for $10 anywhere. Take this bill back and edit it down to a reasonable figure."

Spence took the bill back to his office and submitted the following statement:

Cutting one reel .....$ 10.00
Knowing what to cut..... 240.00

WHAT THEY USED TO BE

George V. Hobart, the playwright, was once a telegraph operator.

Jack Mason, the producer, was once a dancing teacher in Albany, N. Y.

Jack Inglis, vaudeville performer, was once in a broker's office in Wall Street.

Gus Hill, the manager, was once vaudeville's champion club swinger.

SUBTLE? NOT VERY

A big time singing single is responsible for a statement that a friend of a jazz headliner wanted to go to a cabaret and that Sophie Tucker.

IS A KNOCKOUT

Jack Dempsey, now appearing at the Hippodrome, is not only filling the big playhouse twice a day, but according to a critic has an act that is "a knockout."

NOT A MUSICIAN

English Manager.—"I say, cahn you play an 'obo part?

Yank Actor—I'm a comedian, not a musician.

EASY TO FIND

The easiest way in which to find your missing relatives is to get rich.

A FRIEND OF THE ACTOR

Judge Landis has proved himself to be a good friend of the actor. He does not approve of the practise of ballplayers barnstorming. If this applies to vaudeville appearances also, there will be more work for the regular performer.

LONDON PARIS **FOREIGN NEWS** SYDNEY MELBOURNE

MANAGERS PLAN MOVE TO OBTAIN REPEAL OF ENTERTAINMENTS TAX

Chancellor of Exchequer Promises to Meet Committee That Are to Present Claims for Its Removal—War Measure Blamed for Poor Business

LONDON, March 4.—A deputation composed of representatives of every branch of the entertainments industry will call upon the Chancellor of the Exchequer, Sir Robert Horne, in the near future, to discuss the possibilities for the repealment or the lowering of the present Entertainments Tax, which is generally credited with being the chief cause of the present great depression in theatrical business. Sir Robert recently consented to meet such a deputation.

The Entertainments Tax which amounts to from 20 to 25 per cent of the gross receipts, was a wartime measure and at the time it was passed it was declared that it would be eliminated at the end of the war. The receipts of this tax for 1920-1921 amounted to $11,735,840.

While there is now no active central organization representing the entertainments industry, the Entertainments' National Industrial Council having ceased to function, all branches of the business have cooperated in the fight against the continuance of the Entertainments Tax in its present form. Those organizations represented in the deputation which is to call upon the Chancellor of the Exchequer are:

Society of West End Managers; Entertainments' Protective Association; Cinematograph Exhibitors' Association; Provincial Proprietors' and Managers' Association; Theatrical Managers' Association; Association of Touring Managers; Scottish Proprietors' and Managers' Association; Variety Artistes' Federation; Actors' Association; Musicians' Union, and the National Association of Theatrical Employees.

Every branch of the industry, theatrical, variety, and cinema, has felt the harmful effects of the tax, and it is admitted that unless some relief from the impost is soon forthcoming it will be impossible to avert the danger which threatens to overwhelm certain branches of the industry.

There is no single industry in Great Britain which is taxed to such an extent as the entertainments business. The principal reason for this, it is said, is that the entertainments industry has no representation of any great value in Parliament, while all other important industries have.

The abolition of the entertainments tax will result in the revival of theatrical amusements at popular prices, it is declared by theatrical men.

The Trade Union Congress, which was held some time ago at Cardiff, passed a resolution protesting against the continuance of the Entertainments Tax, on the following grounds:

"This Congress protests against the continuance of the Entertainments Tax on the grounds:

"1. That it was originally a war-time tax, and now that the war is over it should be abolished.

"2. Its incidence is grossly unfair as it places a much heavier burden on the lower-priced seats, and penalises the working-class section of the community.

"3. It prevents the economic readjustment of the business, and tends to reduce the number employed, and to lower the wages of the employees engaged in it.

"This Congress therefore instructs the Parliamentary Committee to bring the matter before the Chancellor of the Exchequer."

PARISH AND PERU RETURN

LONDON, March 6.—Parish and Peru, well known American artists, will play a return visit to London vaudeville when they open next Monday at the Coliseum here. This couple have already been seen, and reviewed, in one of G. B. Cochran's revues, as well as at the Palace Theatre, during the London season.

"SARAH OF SOHO" SEEN

LONDON, Mar. 4.—"Sarah of Soho," a comedy in three acts by Douglas Murray, was presented at the Savoy Theatre last week by Robert Courtneidge In the cast are: Lady Forbes-Robertson (Gertrude Elliot), Lottie Venne, Violet Graham, James Dale, Leslie Banks, C. V. France.

PAVILION BUSINESS GOOD

LONDON, March 6.—The profits, for the year ending this month, of the London Pavilion, amounts to £16,479, and a dividend of 7 per cent. will be paid according to the directors. The reserve fund will be increased, by the £3,500, to £22,500, showing a marked profit over last year.

"BILL OF DIVORCEMENT" CLOSES

LONDON, Mar. 4.—"A Bill of Divorcement" closed at the St. Martin's Theatre today, Saturday. "Loyalties," a new play by John Galsworthy, and revival of the one act play by Barrie, "Shall We Join the Ladies?" will be the next Reandean presentation here.

STILL AFTER ANIMAL ACTS

LONDON, March 6.—A new Select Committee on Performing Animals will be appointed this season, according to the Prime Minister, in his speech in the House of Commons, last week.

NEW REVUE FOR AMBASSADOR

LONDON, March 6.—Rehearsals started to-day for the production of the new revue at the Ambassadors'. The revue was written by Arthur Wimperis and music by Herman Finck, and will be produced by Nelson Keyes. The opening date is set for March 20th. In the cast are Nelson Keyes, Henry Kendall, Charles Groves, Charles Trevor, Flora Asche, and Irene Russell.

WILLIAMS IS ACTOR-MANAGER

LONDON, March 6.—Bransby Williams will make his debut in London as an actor-manager, when he appears at the Brixton Theatre in "David Copperfield." Williams, following in the footsteps of Sir Herbert Tree, will play the characters of Micawber and Peggotty.

"THE CZARINA" FOR LONDON

LONDON, March 6.—The American success, "The Czarina," will be brought over here shortly, according to Gilbert Miller, the producer. The American cast is headed by Doris Keane in the title role, Fred Kerr and Basil Rathbone.

COCHRAN TO GET PALACE

LONDON, March 6.—Charles B. Cochran will take over the lease of the Palace Theatre here, when the Co-Optimists' lease is terminated, about the middle of August. His first production in the house will be a musical one.

DOROTHY WARD IN "JACK"

LONDON, Mar. 4.—Dorothy Ward entered the cast of "Jack and the Beanstalk," at the Hippodrome last week, taking the place of Clarice Mayne, who left because of the death of her husband, James W. Tate.

"JENNY" NEEDS FIXING

LONDON, March 6.—The H. S. L., Ltd., which postponed the show "Jenny" for several weeks, presented it last Friday at the Empire Theatre here. This performance, which was crudely handled, and the plot of the play, which was clumsily put together, did not score any too well.

The plot, in brief, is concerned with the hunt for a "voice with a soul" by a millionaire musician, named Mozart Orpheus Wagg. His friend, one Trender, suggests looking in England for her rather than going abroad. He takes this millionaire to the courtyard of a vocal school, where he listens to a marvelous voice, owned, he thinks, by one of the students. He discovers that this girl is an ordinary house maid of Italian and Irish parents, but nevertheless attempts to give her to the world, after he has finished her musical education. Edith Day, the American soprano, sings the part of the girl.

Accordingly, he and his wife give a concert, in which this girl is featured, and scores a complete triumph. But, by divers ways and means, he keeps the girl away from her lover, Trender, for about an act and a half, when the tension is gradually let down in the piece, and the audience lose their interest.

But later the action picks up, and this millionaire becomes penurious because of the failure of a gold mine, for which he has no funds to put in operation. The girl, having made lots of money by this time, because of her voice, when noticing his repentance concerning her lover and herself, buys the gold mine for $100,000 and gives it to the former millionaire. This is all of the plot, which closes with the tardily brought about union of Trender and Jenny. While the players of the piece did their best work with the material at hand, they did not impress the critic as having the ability to do the work successfully enough to warrant a long run at this theatre.

Good work was done by the leads of the cast, Edith Day as "Jenny" and Reginald Sharland as "Jack Trender," while Shaun Glenville as Wagg had his amusing moments.

VARIETY NOT DEAD

LONDON, March. 6.—A refutation of the suggestion that vaudeville is dead was one of the main points in the speech to the shareholders of the Metropolitan Theatre of Variety, Ltd., at their annual meeting last week, by Walter Payne.

Having touched upon points dealing with rentals and prices of admission, Payne said:

"There are some who say revue has 'killed' the ordinary music hall program; even so experienced a manager as Charles Cochran, emerging bashfully from his habitual seclusion, has publicly, but mistakingly, taken upon himself some of the blame for slaughtering the music hall type of entertainment. I will only say that this type of entertainment has not been 'killed'—certainly not at the Metropoiltan—by revue any more than roast beef has lost its popularity because in certain restaurants it is called 'Cote de Bœuf Roti.' The variety theatres, where for a large part of the year a music hall program is given, can, considering the times, secure public patronage enough to satisfy managers, and shareholders would receive modest—not large—dividends were it not that the box office is relieved of 25 per cent of its gross receipts by the Exchequer."

EDITH DAY IN NEW PLAY

LONDON, Mar. 4.—Edith Day, wife of Carle Carlton, scored an individual success in the name-part in "Jenny," which opened recently at the Empire. "Jenny" is a musical comedy in three acts, written by Harry Grattan, with music by Miss Haidee de Rance. Billy Leonard made a hit with his burlesques on national dances, Shaun Glenville, Alfred Austin, Maidie Hope, and Kittie Kirwan also helped to keep the show, which is mediocre, above the water level.

CENSOR FOR PARIS THEATRES

PARIS, March 6.—Much consternation among the chorus girls of the many music halls here during the last week has been caused by a statement from the Prefect of Police Leullier. This statement, issued to the various managers and producers, to go into effect immediately, demands the abolishment of aerie, flimsy dresses, together with all transparent clothing worn alike by male and female artists; and furthermore, the cessation of all suggestive, risque choruses, as well as taunts flung from the stage against Lloyd George and other international figures.

This order affects the chorus girls of the music halls, who have been singing these songs, and wearing these costumes, in the hopes of holding down their jobs, which bring them 200 francs per month, as well as a percentage on all wines sold in the theatre corridors during the entr'-acts.

It was stated last week that Leullier is to go even farther than this, and is to place detectives in the theatres to take notes on the shows, as well as on the improvements, which may be made. These inspectors will jot down the different "objectionable" scenes, costumes and other apparel for the showing of the "feminine form," intending to apply for a resumption of theatrical censorship abandoned before the war after a more or less useless existence.

COLLINS THEATRE CLOSES

LONDON, March 6.—"The House on the Green," the Collins Theatre, will close its doors on Saturday. The theatre which has been run at a huge loss throughout the present season, is to be closed to comply with alterations running into the thousands of pounds sterling.

The estimated loss on the house, during the current season, is £8,700.

Another reason why the house will be closed, and remain dark for the rest of the year, is the trouble with the Musician's Union, which, rather than accept a decrease, are striving to gain an increase in wages.

As the house cannot compete against these adverse conditions, Mr. Gulliver has posted a notice to all the employees of the theatre, to take effect Saturday.

NEW TYPE OF SHOW SEEN

LONDON, March 6.—"Pedlar's Pie," at the Balham Hippodrome, last week is a distinctly new and original form of entertainment. The performance, itself, consists of a series of "slices," or cameo scenes, nine in number, which are daintily arranged yet humorously pleasing.

The lyrics and music are of unusual class, and blend thoroughly with the work of the small, yet accomplished, cast.

This is the first time that a novelty of this sort has been attempted in the Hippodrome, which, formerly, was given over to spectacular entertainments.

The cast included: Louis Rihll, Stanley West, Cynthia Cooper, Peggy Walsh, Madge Gregory, Elsie Ingle, Eric Woodburn and Ernest Ward.

"BUNCH OF KEYS" NEW REVUE

LONDON, Mar. 4.—"A Bunch of Keys," a new revue, written by Arthur Wimperis with music by Herman Finck, will be presented at the Ambassadors by Nelson Keys on March 20th. In the cast will be: Charles Grover, Charles Trevor, Harry Kendall, Irene Russell and others.

GAIETY THEATRE RE-OPENING

LONDON, March 6.—The Gaiety Theatre will re-open on March 25th with a new musical production entitled "His Girl." The music is by Ernest Longstaffe and Max Darewski, while the production will be staged by Austen Hurgon.

"FRENCH DANCER" IS NEW PLAY

LONDON, Mar. 4.—"The French Dancer," a new play by J. Oliver Twiss, will be presented by Herbert Jay in the near future with Jane Wood, in leads.

Finlay and Hill have been given a route over the Keith Circuit.

Pipafax and Co. have been given a route over the Loew Circuit.

Hibbard and Malley have been given a route over the Keith Circuit.

Julian Eltinge is headlining the bill at the Palace, Chicago, this week.

Bernard and Meyers are having a new act written for them by Ned Dandy.

The Broadway Duo have changed the name of their act to **Fletcher and Pasquale.**

Victor Moore and **Emma Littlefield** are this week playing at the State-Lake, Chicago.

Elida Morris is convalescing after a severe attack of influenza at the Hotel Grenoble.

Crafts and Haley were substituted for **Mason and Gwynne** the first half at Loew's State.

Will H. Fox (Paddywhiski) will sail for England on the *Aquitania* on Tuesday, March 21st.

Grace Maryan and Tom Howard will open on a tour of the West on April 3d at Detroit, Mich.

Adelpha opened at the Sablosky Globe Theatre on Monday for a tour of the Sablosky time.

Miss Avus Nast, formerly known as Gladys Kincade, has been engaged for the Rose Bernard act.

George P. Wilson is requested to communicate with Secretary Chesterfield in matters concerning him.

Lindsay and Mason are booked for the Keith theatres in Wilmington and Middletown, Delaware, this week.

Arnold Daly is rehearsing a new play in which he will be the star. Arthur Hopkins is producing the vehicle.

Morris and Towne are rehearsing a new act, which will be seen in New York shortly, after an out-of-town opening.

Lowell T. Moore, brother of Menlo Moore, the vaudeville act producer, is to open a threatrical booking office in Chicago.

Dane, Martin and Dane will open for a tour of the Sun time in Detroit next Monday. The act was booked by Dave Cohn.

Mabel Whitman has received a route over the Loew Circuit to play the entire time. She will open shortly out of town.

The Mysterious Gilettes opened Monday at Albany for a tour of the Sun time, direction of Dave Cohn, of the Sun offices.

Miss M. R. Comer is in charge of the private entertainment department of the B. F. Keith Vaudeville Exchange, of Boston.

George Poli is confined to his bed suffering from appendicitis. Physicians treating the case are using the freezing method.

Eddie Dowling, now in vaudeville, is rewriting his sketch "Sally, Irene and Mary," into a big two-act musical comedy.

Rufus Le Maire, Shubert booking agent, started last week on a tour of the West. The trip was made for business purposes.

ABOUT YOU! AND YOU!! AND YOU!!!

Holly and Lee have received a ten-week route from the Keith offices. They will open at once, and play around New York.

Ina Claire, who came out of musical comedy to be an actress, is said to be contemplating a return to the plays with music.

Mazine Dell has been booked for a tour of the Plimmer time through Dave Cohn. She opened Monday in Rome, N. Y.

Aaron Hoffman, playwright and vaudeville writer, with his wife and daughter, is spending a vacation on the Pacific Coast.

Waiman and Berry, the vaudeville act, will not split as planned but will remain together and will continue with their bookings.

The Servu Four, a comedy team, opened their act at Fay's Theatre, Providence, on Monday. They are booked for four weeks.

The DeWolf Girls, through illness, were forced to cancel the Greeley Square Theatre last week. Kuma and Co. substituted.

Edgar Mason, who left for Chicago last week, opened Monday night in "The Night Cap" in that city. He will play the juvenile.

Ned Norton and **Lew Hilton** have reunited on their old act after a separation of almost a year. The team are now on the Proctor Circuit.

Mort Fox's Canine Wonders have been routed over the Sun time and will open at the Detroit house on Monday. Booked by Dave Cohn.

Roy Sedley opened this week with the Sheila Terry and Company act at St. Louis, Mo. The act is booked for a tour of the Orpheum time.

Lew Gleason, formerly a vaudeville actor, has deserted the theatrical profession and is now night clerk in the Huntington Hotel, Chicago.

Joe Brown is out of the Greenwich Village Follies with a throat infection and will probably be away from the production for three weeks.

Jim Howell and Irving Gear opened their new act at Rochester last Monday and will bring it to New York in the near future for a showing.

Thelma and Marjorie White, the little dancing girl act, have received a consecutive contract until the end of June to appear in the Keith houses.

Al. Horcher, former casting director for the Chamberlain Brown offices, has resigned, and will enter the business field, in a stock and bond office.

Aileen Stanley was obliged to leave the Palace Music Hall bill at Chicago on Monday of last week on account of illness. **Rita Gould** replaced her.

Davis and Chadwick, two blackface comedians, after the conclusion of their vaudeville route, will appear in one of the Cooper Columbia wheel shows.

Ed. Fisher, personal representative for Alexander Pantages, is a visitor at the New York Pan. office. Two weeks ago a certain house was offered for sale to Pantages in Washington, D. C. After an inspection of the property Mr. Fisher is said to have turned it down. The house was last week condemned as unsafe.

Fred Jarvis, of the act of **Jarvis and Harrison,** has been ill for the past three weeks at his home in Woodhaven, N. Y. He expects to return to work next week.

Charles Murray, the picture comedian, has accepted a Loew route and opens this week at the State, Buffalo, at a reported figure of $1,000 weekly.

Corse Payton and Company will play a two-weeks' stock engagement at the Keeney Bay Ridge in Brooklyn. The stock company will replace vaudeville.

The Henry Santry Band, while appearing at Shea's Theatre last week in Toronto, raised $100 for the N. V. A. charity fund with a dance at a local hotel.

Kenneth Gerard, the California dancer, has been engaged for a vaudeville act, which will open shortly. He was placed with the act by Chamberlain Brown.

Talbot Kenny, Paul O'Neill and **Billee Maye** have been placed in the "Revue of Reviews," the Roehm-Richards show on the Golden Glades, Healy's.

Elliott Roth, son of Nat Roth, has returned from the coast, where he has been playing with Rudolf Valentino, and will enter the vaudeville field as a single act.

The Keith Boys' Band appeared last Sunday at the Hippodrome theatre concert and for the occasion the famous bandmaster, Sousa, directed the junior musicians.

Margie Coates, who has been doubling between the Loew Theatres and Reisenweber's, has been forced to cancel her appearances in the café because of the vocal strain.

Gypsy Corinne, vaudeville single, and wife of Al Dowe of the Plimmer agency, left last week for Chicago, where she will appear in the revue at the Terrace Garden there.

Kane, Morey and Moore will close their 30 consecutive week tour of the Pantages Circuit on March 19, at Scranton, Pa. They will repeat the tour beginning July 3.

Bert Ryan, formerly of Lee and Bert Ryan, a vaudeville team, has split the act to go with Benny Pierce, the burlesque comedian, in a new act, which will open shortly.

Spencer and Rose have completed their season in vaudeville, and have joined "The Big Wonder Show," in Chicago. They were placed through the Davenport office.

E. H. Silcocks, general sales manager of the Pacific Film Co., of Culver City, was a visitor in New York last week on a tour of the new film company's distributing branches.

Al Herman played the Davis, Pittsburgh this week. His act which ordinarily runs fifteen minutes, can not last over five if the house lives up to its reputation for cutting.

Robert Emmet Keane, appearing in San Francisco on the Orpheum Circuit, is doubling his act on the bill. In addition to his act "The Gossipy Sex," he is doing a "single."

Karl Kitchen, well-known newspaper man, accompanied by his wife, left last Friday with Mary Pickford for the Pacific Coast, where he will handle Miss Pickford's publicity.

William Morris, Senior and Junior, sailed last week on the *Aquitania* for London. They will travel in Europe until the latter part of June, returning to the United States early in July.

Edwin F. Reilly, manager of the Keith-Moss Flatbush, a Brooklyn house, is seriously ill at his home. He was stricken with flu and grip last week and has been confined to his bed since.

Wellington (Duke) Cross is spending a ten-day vacation at Hot Springs, Ark. **Babe Ruth, Rube Marquard** and **Waite Hoyt** are also there, so the stage is well represented at the big Winter resort.

M. J. Burnside landed in New York from the coast last Friday, and brought with him a five-reel picture, entitled "Yankee Doodle, Jr.," which has been colored by the new coloring process.

Marston and Manley, vaudeville actors, have received a thirty-five weeks' contract on the Loew Circuit, calling for thirty-five weeks of consecutive bookings and are to be headlined on all bills.

Flo Martin and Ruth Hall, of Sam Howe's "League of Nations" company, had a dinner given in their honor last week which was attended by many admiring friends. The affair was a huge success.

Alva Baer, a musician in a San Francisco Theatre, lost his wife and also $2,000 in cash last week in the divorce courts. She obtained her divorce on his boast that he had fifteen or twenty affinities.

Arthur Swanstrom is writing a new act for **Beth Beri,** the dancer, who closed at the Flatbush Theatre two weeks ago. Swanstrom wrote the De Lyle Alda and Company act, which is headlining over the Keith time.

Mabel Withee is out of the cast of the vaudeville act, "Sally, Irene and Mary," and has joined the "Rose of Stamboul" company. **Dorothy Kirby** has been added to the act and **Eddie Dowling** is now being featured in the piece.

Marjorie Rambeau will be starred in a new comedy under the title of "Up." The new piece is said to have been decided risque when produced in French, but has been toned down considerable. The Shuberts are the producers.

Margaret Knight has returned to the Orpheum Theatre, Montreal, where this week she is playing the lead in "The Lion and the Mouse." Miss Knight was with the Orpheum company for a period of ninety-five weeks before leaving.

Adele Rowland, Five Kings of Syncopation with Hattie Althoff and Carlos, Ryan & Lee, Walter Brower, Aileen Bronson, The Flemings, Jock McKay and **Joe Fanton & Co.** appeared at the Jolson Theatre Sunday concert this week.

Johnny Dooley & Co., Leona Lamar, Fred Hildebrande, Aileen Bronson, Bernard & Townes, Ben. Linn, Maria Lo, The Flemings, Grace & Berkes, and **Chas. McGood & Co.** made up the bill for this week's Sunday concert at the 44th Street Theatre.

Ruby Darby cancelled her Keith bookings last week and sailed for California via New Orleans on the S. S. *Comas* that left New York last Saturday. Miss Darby is en route to the coast to see her brother, who is reported to be very ill.

Daphne Pollard, Frankie Heath, John B. Hymer & Co., Maryon Vadie, Ota Gygi & Ballet, Toto, Kane & Herman, Healy & Cross, Six American Belfords and **Braun & Dreyer** were on the bill for the Sunday concerts this week at the New Amsterdam Theatre.

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MELODY LANE

RADIO CRAZE WILL NOT HURT SALES OF MUSIC OR RECORDS

Near Panic Among Record Makers and Music Men Over Great Popularity of the Wireless Concerts Unwarranted—Will Not Injure Business

The feeling akin to panic, which at present prevails throughout the music field among phonograph manufacturers, roll makers and music publishers, over the possible injurious results of the radio craze at present sweeping the country, is a vastly overrated danger, if it be one at all, according to those who have for a long period been connected with the music business, and witnessed the scores of changes and new angles which have presented themselves during the past quarter of a century.

Older members of the music publishing industry well remember the discovery and sudden popularity of the telephone. On all sides the end of the telegraph was predicted. It was believed that the death of the great Morse invention was but a few years away. Today, in spite of the great growth of the telephone, the telegraph companies are doing a larger business than ever in the history of the business.

Music publishers' big shock, however, came with the launching of the phonograph and its accompanying record. Practically every music man in the entire country saw the end of the sheet music publishing industry. Why would anyone want to buy a published song when the record could be obtained? Better sung, most lasting and surely more entertaining than listening to an amateur sing, music men prepared to bid "good-bye" to publishing. This was many years ago, but the music publishing industry has gone on and on. The records did, however, create a sensation. Vaudeville singers and actors fought shy of record making. Theatre managers forbade their actors to make any, and the record makers were for a time at a loss to get suitable singers.

The Victor company surprised the music world when they announced the signing of Enrico Caruso. The end of the great tenor's career was seen. On all sides it was said that his drawing power in the opera house had been killed. The great success of the late tenor after he started his phonograph career is familiar to all. Not only have thousands of his records been sold, but from the moment his voice was heard on the phonographs his drawing power at the Opera House and in concert increased wonderfully.

Songs by radio, at present, are all the craze; thousands of machines are being installed in homes and people are truly amazed at the wonder of being able to pick a song from the air which is being rendered hundreds and even thousands of miles away.

It is intensely interesting, and will continue to be as long as the novelty lasts, but with the end of that, it will practically be forgotten, for one must admit that wonderful as it is, the reproduction is far from satisfactory either musically or from an entertaining standpoint.

As for the radio injuring the sale of music, records or rolls, it is preposterous to think of, and those fearing any such outcome are only borrowing trouble.

BIG BUSINESS FOR SOCIETY

The American Society of Authors, Composers and Publishers of which J. C. Rosenthal is General Manager, has signed more than $20,000 worth of new contracts with different resorts throughout the country where copyrighted music is used for entertainment purposes, since the first of the year. In view of general business conditions which are not considered good, the total of new contracts signed is indicative of remarkable business for the year which will probably reach the grand total of approximately $150,000.

SCHLOEMAN WITH FISHER

Harvey Schloeman, for four years with Waterson, Berlin & Snyder, is now connected in the professional department of Fred Fisher, Inc. He was with Irving Berlin, Inc., last week, but left on account of being unable to work nights.

SOUSA PLAYS FIVE FOX NUMBERS

The Sam Fox Publishing Company had five numbers on the Sousa program, when the famous bandmaster gave a concert at the New York Hippodrome last Sunday. Not all of them were popular pieces, three being semi-classical.

AKST BACK WITH BERLIN

Harry Akst is back in the professional department of Irving Berlin, Inc., after an absence of several weeks, part of which time he played for the Nora Bayes' act, and more recently engaged in his orchestra work.

MILLS WRITES NEW ONE

Kerry Mills has written a new fox-trot harmony song entitled "Lovable Eyes," which he has added to the catalogue of The Words and Music Publishing Company.

SAM LEVY OUT AND IN

Sam Levy of the professional department of Waterson, Berlin & Snyder, who was discharged the early part of last week, was re-hired against the latter part of the week by Ted Snyder after Mr. Levy announced his intention of attending strictly to business.

Edward Lewis, formerly in vaudeville, is now in the professional department of the firm; another new-comer is Milton Manny who is assisting Alfred Porgie behind the professional department counter who is in charge during the absence of Sam Hearn.

FISHER SONG IN CANTOR SHOW

Eddie Cantor has wired to Fred Fisher that the song "I'm Hungry For Beautiful Girls, But They Are Too Darn Hungry For Me," is the hit of his new show "Make It Snappy," which is coming to Broadway shortly. He also requested that its release be held up. The number was written by Fred Fisher, Billy Rose and William Held.

The firm is getting ready to work on "My Honey's Lovin' Arms," a blues fox-trot number by Herman Ruby and Joseph Meyer.

TENOR GIVES RECITAL

American Legion Day at Laurel, Miss., was marked by a noteworthy concert recital given by Raymond Souvielle, the well-known concert tenor. Mr. Souvielle, who is a great admirer of the songs of Arthur A. Penn, featured two of that composer's most successful numbers on his programs—"Sunrise and You" and "Smilin' Through."

LEVINE BACK WITH REMICK

Matty Levine, one of the former members of the Jerome H. Remick & Co. professional staff is back with the firm again.

LIFE MEMBERSHIP FOR WITMARKS

One of the greatest moments in the lives of Julius, Isadore and Jay Witmark, of the music publishing house of M. Witmark & Sons, occurred last week when they were given life memberships in the Mystic Shrine of the Mecca Temple of the Masonic Order on the same night. This is said to be the first time in the history of the Mecca Temple when three brothers received this honor at one time. The unusual part of it is that Julius, Isadore and Jay Witmark were initiated into the St. Cecile Lodge of the Masonic Order at the same time twenty-five years ago. The St. Cecile Lodge is composed mainly of men in the theatrical and kindred professions.

On the night last week when the Witmarks were given their life memberships they were seated, with a number of others, in a semi-circle in one of the lodge rooms of the Mecca Temple. Julius was seated in the middle of the semi-circle and Isadore and Jay were seated one at each end. Struck by the resemblance of the scene to a minstrel company, the potentate remarked: "This reminds me of the old days when Birch, Wambold and Backus had their minstrel shows." Julius Witmark laughed and said: "Yes, and I used to be a choir boy with Billy Birch in those days."

CLIFF FRIEND TO DO ACT

After an exchange of several cables between Con Conrad and himself, Cliff Friend has decided to postpone his trip to Europe for the time being, and will do a single in vaudeville instead. The unusually short time in which Conrad's and Friend's four new songs came to the front makes the latter's stay here almost imperative, now, being the time to "plug" them. Mr. Friend has created something of a record in having nine of his songs on all mechanicals the first two months of the present year. He was last seen in vaudeville with Florence Moore.

RICHMOND BACK FROM TRIP

Maurice Richmond, head of the Richmond Supply Corporation, music jobbers, returned last week from an extended trip to the West and other parts of the country, where he visited many dealers and retailers to whom he sold music when he was in the jobbing before. His present jobbing concern has been in operation since the first of the year and is already well established, Mr. Richmond having lost none of the prestige he gained during the fifteen years he spent in the business, previous to publishing popular music.

SONGWRITERS WITH FILM CO.

Several New York songsmiths have been signed by the Fox Film Company as scenario writers, and left for the Coast last week to engage in their new duties. Murray Roth, Ballard McDonald, Billy Rose and Bryan Foy, son of Eddie Foy and writer of the "Mr. Gallagher and Mr. Shean" song are among those who left last week. Howard Rogers of Jerome Remick's staff expects to leave for the Coast March 9.

HERBERT IN CALIFORNIA

Victor Herbert, composer and musical director, is in San Francisco, leading the orchestra at the big California Theatre, a motion picture house, this week. Herbert is advertised as "guest conductor," and has appeared in a number of picture houses where he has invariably greatly increased the business.

FEIST HAS FOUR HITS

Leo Feist, Inc., is at present represented by four big song hits, all rivals for first place in sales. They are "Swanee River Moon," "Stealing," "Georgia" and "Three o'Clock in the Morning." These numbers are all new, and are being featured by scores of the leading singers.

McHUGH IN BOSTON

Jimmy McHugh, professional manager of Jack Mills, Inc., is on a two-week trip to Boston, where he is exploiting the firm's songs. Boston is Mr. McHugh's home town. Jack Levison has returned from an extended sales trip through the New England States with a sheaf of "Southland" orders.

The firm has in preparation several new numbers which will be released shortly. "Jig Walk," by Henry Creamer and Will Vodrey, has already been introduced by Sophie Tucker; "Love Sick Blues," by Cliff Friend and Irving Mills; "While You Are Smiling," by O'Flynn, James and Welling, and "Rythmetic Blues," by Pete Wendling, Edgar Leslie and Max Kortlander.

TRIANGLE IN CHICAGO

The Triangle Music Publishing company is getting under way a big Chicago exploitation scheme for their numbers, mainly, "Thrills," and "Carolina Blues," for the week of March 25, which will be known as Triangle Week. More than five hundred one sheet posters will decorate the "El" stations and other places, while Benson's, Isham Jones' and other orchestras will feature the songs. Other stunts will also be pulled.

JOHN STEEL WRITES SONG

John Steel, in vaudeville, and his pianist Jerry Jarnigan, have written two fox-trot ballads which they have placed with Joe Mittenthal, Inc., and scheduled for release shortly. The firm has also taken over from Eugene West a new fox-trot ballad entitled "Sunshine Alley." Joseph Mittenthal is away on a two weeks' selling trip; Miss Rose Abrams is in charge of the professional department in his absence.

GILBERT BACK IN NEW YORK

L. Wolfe Gilbert now in vaudeville, is playing around New York again, having made an extensive tour of the Loew circuit through the Middle West and New England States, and is devoting his spare time at his publishing office.

Ed. Wolfe, of the L. Wolfe Gilbert, Inc., sales department, has also returned to New York after a successful selling trip, following up the Gilbert act.

NEW A. V. T. SONG RELEASED

The A. V. T. Music Publishing Company, of which Albert Von Tilzer is president, have released a new fox-trot novelty song entitled "I Want to Go Back, Ireland Is Free," by Seymour Brown and Albert Von Tilzer. The firm is concentrating their efforts on this number, and on "Alabamy Mammy," a lullabye novelty song.

LEO LEWIN AT RACES

Leo Lewin, head of the band and orchestra department of Waterson, Berlin & Snyder, is in charge of the entertainment at the Six Day Bicycle races at Madison Square Garden this week. All arrangements for music publishers wishing their orchestrations played or songs sung are being made through him.

FIRE IN PRINTING PLANT

A fire in the basement of the four-story loft building at No. 203 West 40th St., occupied by the Van Dam music printers, overcame a dozen firemen on Saturday night of last week.

The fire was confined to the basement and damages to the extent of $5,000 resulted.

JERRY SIMON WITH BELWIN

Jerry Simon, for many years with Harms, Inc., has severed his connection with that firm and has joined the sales staff of Belwin, Inc.

BURLESQUE

BURLESQUE FOR THE PARK THEATRE

MINSKY BROS. LEASE HOUSE

The Minsky Brothers, at present operating the National Winter Garden on the lower East Side, have confirmed the report that they have signed and concluded negotiations for a long term lease covering the Park Theatre, Columbus Circle. The Park Theatre for the past two seasons has been under lease and direction of Mr. John Cort, who secured the property from the Flack Estate.

It was rumored for a long time that the Minskys were in negotiation with a number of Broadway theatre owners to secure a prominent spot along the rialto for the purpose of offering their style of entertainment—burlesque. The lease signed by the Minsky Brothers with Mr. John Cort will involve a sum exceeding $1,185,800, covering the period of this lease. The theatre itself has recently undergone complete renovation and its interior entirely rebuilt by the present lessee at an expense of $62,000, which makes this one of New York's most elaborate show palaces.

The Minskys announce that at their new stand they will present a big musical burlesque extravaganza with a company made up of forty chorus girls, an English pony ballet of sixteen, and fifteen principals, together with many foreign novelties to be dove-tailed into the show. Vaudeville headliners will be introduced weekly as added attractions. An unusual jazz orchestra of twenty will take care of the musical program of the show and a Hawaiian octette will furnish the strains in the spacious foyer back of the orchestra floor, during the intermissions. It is their intention to change the shows weekly, retaining the same company for the entire season. Showmen along the rialto agree that this policy at the Park will be a monumental success in view of the fact that it is said to be the most logical spot for such a show. This idea seems to strike a parallel to the old successful Hammerstein's Victoria, which was so popular some years ago, before the late impresario left that field for grand opera..

Columbus Circle during the past two or three years has undergone phenomenal changes, and as a result this marked improvement points toward the theatrical trend of march being northward from Times Square. With the recent opening of the Earl Carroll Theatre at 50th street and Seventh avenue, and the new Jolson Theatre at 59th street and Seventh avenue, the Circle points to the most logical terminus of the present theatrical centre, Times Square.

On December 21 it is said that the Police Department had clocked 60,000 motor cars passing the curb in front of the Park Theatre during a period of eight hours, carrying an average of four persons to the car. This traffic is exclusive of pedestrians, buses, surface lines and other types of conveyance.

The Minskys will take possession of the Park Theatre September 1 and thereafter the house will be known as the Park Music Hall. The management will also continue at their present stand, the National Winter Garden.

A new travesty will be seen each week in the show, burlesquing popular subjects and legitimate Broadway hits.

William Minsky at present is planning a hurried trip abroad to visit the foreign capitals in search of novelties with intentions of putting the Park Music Hall on a par with the Moulin Rouge in Paris. Kendler & Goldstein, attorneys, represented the Minsky interests in this transaction.

JOE ROSE STOCK FOR BKLYN.

Joe Rose will install a burlesque stock company at the Hopkinson Theatre in Brooklyn, to open on March 17. The Hopkinson is located at Hopkinson and Pitkin avenues, in the Brownsville section of Brooklyn and is now playing Yiddish plays and vaudeville.

Rose is now engaging people for his company which starts rehearsal on March 13. The policy of the house will be to open with vaudeville, then the first part of the burlesque show, followed by a news weekly, with the last part of the burlesque to follow.

Rose is now at Minsky's National Winter Garden, where he has been since the beginning of the season, producing the shows and playing principal comedy. Previous to that he was at Kahn's Union Square for over two years

Rose will close at the National Winter Garden Saturday, Benny Howard will open there Monday.

COOPER SHOW ON NEW CIRCUIT

CLEVELAND, O., Mar. 4.—Jimmy Cooper and his "Beauty Review" closed as an American Circuit show to-night at the Empire Theatre. The show will leave here tomorrow for Brooklyn where it opens at the Star Theatre, Mar. 13 on the Burlesque Booking Circuit. The Empire opens Monday here as a Burlesque Booking Circuit house.

HOWARD OFF AM. CIRCUIT

WASHINGTON, D. C., Mar. 3.—Henry Dixon's "Big Review" closed the Howard here last night as an American Circuit house after playing five days to a gross of $344. Manager Dick Zeissler of the show could not stand the strain any longer and decided to close. The show is playing the week of one nighter's before the Newark week now.

STOCK FOR ORPHEUM

PATERSON, N. J., Mar. 6.—Billy Watson will put in burlesque stock at his Orpheum after the regular Columbia Amusement Company's season. Watson will try out the new policy at his house, that is now in effect at Waldron's Casino also.

MISS CUNNINGHAM BUILDS HOME

RIVERDALE ON THE HUDSON, N. Y., Mar. 4.—Evelyn Cunningham has completed her home at this place. The foundation of the house was started last fall. Miss Cunningham's father and mother are living here now. Miss Cunningham who is with Arthur Pearson's "Step Lively Girls" on the Columbia Circuit will spend the summer at her new home here.

FIELDS PRODUCING SHOWS

Solly Fields has been engaged to produce the dancing numbers for the shows on the Burlesque Booking Circuit. He will stage the numbers at the Star, Brooklyn, weekly. Fields, for years, produced the numbers at Kahn's Union Square, and at Minsky National Winter Garden for the past four years.

MURPHY FOR VAUDEVILLE

Danny Murphy, featured comedian with Joe and Frank Leavitt's "Some Show" will close with that company at the Empire, Hoboken, next Sunday night. He is going into vaudeville.

SCRIBNER IN PINEHURST

Sam A. Scribner, general manager Columbia Amusement Company, left New York last Friday for Pinehurst, where he will spend four weeks golfing.

WHISK CLUB ATTENDS SHOW

Twenty-five members of the Whisk Club of Harlem attend the performance at Hurtig and Seamon every Tuesday afternoon.

COL. HOLDS ITS QUARTERLY MEETING

MAY OPEN BOOKING OFFICE

The regular quarterly meeting of the Columbia Amusement Company was held in the offices of that organization last Thursday. Very little business was taken up according to one of the officials, other than it was decided that each show manager would order his own paper for his show next season. No dividends were declared.

The new policy which is going into effect at some of the Columbia houses next Sunday was discussed, which is now in effect at Waldron's Casino, in Boston, the directors all being pleased with the idea.

It is said that there is to be a regular booking office established for the booking of vaudeville acts. This office will be on the lookout for new acts that will be suitable to the Columbia houses and acts that will not conflict with those already in the show that is playing a particular house.

It will also be the duty of this office to get novelty acts that are not seen every week at the regular vaudeville houses and there is some talk of a representative of this office making a European trip in order to secure real novelty acts.

A motion picture department will also be created which will have full charge of the booking of the films, which will be composed of high class pictures and news weeklies.

WATSON AND COHEN SPLIT

Jos. K. Watson and Willie Cohen dissolved partnership last week and closed with the "Girls de Looks" at the Casino, Brooklyn, Saturday night. Watson opened in vaudeville at the Regent Theatre, on the Keith time Monday, and is playing the Jefferson the last half of the week.

John K. Hawley and Billy Saxton are now rehearsing the parts and will open in Baltimore next week.

Mabel McCloud will also open with the show at the same time as ingenue.

Gerard will rename the show, when it opens in Baltimore and will call it Barney Gerard's "New Show."

HEALY QUITS "CUDDLE UP"

Ted Healy, black face comedian, closed with "Cuddle Up" after the matinee Saturday at the Casino, Philadelphia.

It seems that someone "fussed" up his make up and he demanded five dollars from the show, according to Manager Moe Messing for the make up, which was not forthcoming, so he quit and refused to go on the night performance. George Snyder and Nat Morton are doing his work in conjunction with their own work.

Frank Kramer opened in his place at Miner's Bronx Monday.

STOCK AT THE GAYETY

MILWAUKEE, Wis., Mar. 3.—The members of Charlie Fox's burlesque stock company at the Gayety, are Jack Ormsby, Harry Pepper, George Brennan, Harry Hague, Bessie Brooks, Helen Dale, Mae Moore, Caroline Ross, Vera Crandall and Shirley Brogan. There are twenty-four girls in the chorus. Eddie Shaffer is putting on the show.

FIELDS AND MASON IN STOCK

Harry Fields and Dixie Mason have been engaged to open in stock at the Howard, Boston, April 3. They are the first to be engaged by Doctor Lothrop for his Summer stock which opens on that date.

Dolph Singer will put on the first show.

"FLASHLIGHTS OF '22," AT THE COLUMBIA IS CLEVER SHOW

The "Flashlights of 1922," featuring "Shorty" McAllister and Harry T. Shannon, is at the Columbia this week. The show is about the same as last season, with a few minor changes here and there. The cast has also been changed some.

There are new dancing numbers, however, that have been staged carefully and with lots of action. The chorus girls work hard and look pretty in very handsome costumes.

Fred Clark staged the numbers. Abe Leavitt is responsible for the book, which was staged under the personal direction of John G. Jermon.

The comedy is handled by McAllister, Shannon and Jack Mundy. The two former, a well-known comedy team, unique amongst burlesque, held up their part of the program with credit. Mundy is doing comedy characters and did exceptionally well in all he attempted.

Jimmy Slater, a fine appearing singing and dancing straight, did nicely with his numbers and his lines.

Glenn Eastman does well in the bits and takes care of his part in good order.

Olga Woods, a dandy singing and dancing soubrette with a most attractive personality, registered very successfully in all she attempted. She is a shapely little miss, looks well in tights and displayed a variety of dresses that suit her style of beauty. Miss Woods put her numbers over cleverly and with lots of pep.

Lillian Lester, a new ingenue, scored with her numbers. She has a style of putting them over that the Columbia audience liked. She is a very pleasing young brunette and made a fine selection of costumes that look pretty. Miss Lester has a well-formed figure that shows off well in several of her gowns. She reads her lines nicely and knows how to put a "blue" number over in good style.

Lulu Moore is the prima donna. Miss Moore has a good selection of songs.

Nina Mack has several small parts and does well in them.

The show opens with the trial of burlesque scene in one and then goes into the show.

McAllister, Shannon and Mundy get a lot of comedy out of the "golf" scene in one.

The "doctor" scene repeated the comedy success of last season with Shannon and McAllister putting it over, Mundy, Slater and the Misses Wood, Mack and several chorus girls assisting.

Eastman and Miss Moore did nicely in their singing specialty in one.

Miss Lester went big with "Home Again Blues," getting a number of encores. She put it over finely.

Slater and Miss Wood following, went big with a singing specialty. They, too had to take several encores before the audience would let the show go on.

McAllister and Shannon in an eccentric dancing and "hokum" song specialty created a lot of fun and the act was uproariously received.

Miss Lester in her specialty offered two good numbers which she surely put over and finished with a delightful dance, doing it most gracefully.

Miss Lester's act went big and she deserved the applause that greeted her efforts.

"Flashlights of 1922" is a fine comedy offering and a dandy musical entertainment. It has a good cast and a chorus that is not afraid to work. Sid.

MISS MAYBELLE AT HAYMARKET

Miss Maybelle left New York last Friday for Chicago where she will open at the Haymarket next Sunday. She was at the National Winter Garden last season.

A POSITIVE HIT!

GEORGIA

Words by HOWARD JOHNSON

Music by WALTER DONALDSON

RAG-BALLAD

SPEED

PEP

PERSONALITY

Plenty of Patter

Here's Your Copy

GEORGIA
A Song of a Sunny Southern State
Words by HOWARD JOHNSON
Music by WALTER DONALDSON
Allegro Moderato
Morn-ing-night and noon, — I'm all out of tune, Un-til I
Some-how here of late, — I've been in a state Of ner-vous
go to bed; To rest my wea-ry head Then it al-ways seems,
wor-ri-ment; I just can't be con-tent Now I plain-ly see,
On a train of dreams, I can feel I'm drawing near, To a Dix-ie at-mos-phere. Way down in
I can on-ly be — In a peaceful state of mind, In the State I left be-hind. Way down in
CHORUS
Geor - gia, Geor - gia, My home sweet
home, — How I've a-dored ya; Geor gia, Oh!
my Oh! why did I roam? I know that I'll
be so H-A-dou-ble P-Y, When I see my M-A-dou-ble M
-Y, I'm head-in' toward ya; Geor - gia, You put the
Sweet in Home sweet Home my own sweet Geor - gia. gia
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Sing A Feist Song Be A Stage Hit

VAUDEVILLE BILLS For Next Week

B. F. KEITH VAUDEVILLE

NEW YORK

Palace—The Dummies—Three Lordons—Vaughn Comfort—The Dolly Sisters—El Cleve—Dooley & Sales—Marion Harris—Mosconi Family.

Riverside—Wilson Aubrey Trio—Wylie & Hartman — White Sisters — Houdini—Harry Jolson—Frankie Heath—Rolfe's Revue.

Colonial—Kramer & Zarrell—Olson & Jenkins—Signor Friscoe—Barney Bernard.

Alhambra—Paul Sydel—Williams & Taylor—Hans Roberts & Co.—Watson Sisters—Silbers & North—Dolly Sisters—Olsen & Johnson—Flanigan & Morrison.

Royal—Unusual Duo—Greenlee & Drayton—Anderson & Burt—Jim & Betty Morgan—Daphne Pollard—Edwin George—Flivertons.

Broadway—Officer Hyman—Nancy Boyer & Co. —Wylie & Hartman—Lemaire Hayes & Co.—Mr. & Mrs. Barry—Newhoff & Phelps.

81st Street—Ruth Roye—Shadowland—Norwood & Hall—Thank You, Doctor—Haig & Lavere—Three Danoise Sisters.

Hamilton—Larimore & Hudson—Meehan's Dogs —Quixey Four—Alma Nielson & Co.—Sybil Vane & Co.—W. C. Kelly.

Coliseum (First Half)—Ben Beyer—Kennedy & Berle—Rae Samuels—Bradna & Co. (Second Half)—Valda & Co.—McFarlane & Palace—Wells, Virginia & West—Kay, Laurel & Co.—Morgan Dancers.

Fordham (First Half)—Eddie Miller & Co.—Wells, Virginia & West. (Second Half)—Rae Samuels.

Franklin (First Half)—Burns & Lynn—Elinore & Williams. (Second Half)—Ben Boyer.

Jefferson (First Half)—McFarlane & Palace—Mullen & Francis. (Second Half)—Tango Shoes —Bobbe & Nelson—Bradna & Co.

Regent (First Half)—Valda & Co.—Alexandria. (Second Half)—Spencer & Williams.

BROOKLYN

Orpheum—Casting Campbells—Millicent Doerr—Toto—Margaret Padula—Norton & Melnotte—Lewis & Dody—Gus Edward's Revue.

Bushwick—Mel Klee—Pierce & Goff—Cansino Bros. & Wilkins—Wilson Brothers—McWaters & Tyson—Jack Benny—John Steel.

Flatbush—Margaret Stewart—Boyle & Bennett —Leavitt & Lockwood—Kane & Herman—Sylvia Clark—Riggs & Witchie.

Riviera (First Half)—Bobbe & Nelson. (Second Half)—Stella Mayhew—Alexandria.

FAR ROCKAWAY

(Second Half)—Swor Bros.—Elinore & Williams.

BALTIMORE

Maryland—Handers & Millie—Singer's Midgets —D. D. H.

BOSTON

Keith's—Loyal's Dogs—Beaumont Sisters—Seed & Austin—Niobe.

BUFFALO

Shea's—Bessie Clifford—Frawley & Louise—Geo. Jessel—Harry Carroll & Co.—Chick Sale.

CLEVELAND

Hippodrome—Loyal's Dogs—Jed Dooley & Partner—Roger Imhoff Co.—Wm. Rock Co.—Bessie Clayton.

105th Street—Fred Elliott—Harry Watson, Jr.

CINCINNATI

Keith's—Jane & Miller—Pietro—Vokes & Don—Powers & Wallace.

COLUMBUS

Keith's—Faynes—Peggy Carhart—Billy Glason —Folette's Monkeys—Eddie Leonard Co.—Raymond Bond.

DETROIT

Temple—Dotson—Wood & Wyde—Hamilton & Barnes—Herbert & Dare—Kaufman Bros.—Chas. Harrison & Co.—Blossom Seeley.

GRAND RAPIDS

Empress—Juliette Dika—Ivan Bankoff Co.—Four Casting Mellos—Harry Langdon Co.—Royal Gascoynes.

HAMILTON

Lyric—Cook, Mortimer & Harvey—Foley & La Ture—Wilfred Clark & Co.—Wayne & Warren.

INDIANAPOLIS

Keith's—Archie & Gertie Falls—Du For Brothers—Norton & Nicholson—Jay Velie & Girls—Four Mortons—Gene Greene—Clara Morton—Gallagher & Shean.

LOUISVILLE

Anderson—Jack Hanley—North & Halliday—Wilton Sisters — McClellan & Carson — Creole Fashion Plate—Will Mahoney—Bobby Pandor Troupe.

LOWELL

Keith's—Bevan & Flint—Bobby Bernard & Co. —Holmes & Levere—The Kitaras—The Seebachs —Kay Neilan—Eddie Ross.

MONTREAL

Princess — Burns & Lorraine — Corinne Tilton Revue—Ruth Rudd—Arnold & Weston—Bailey & Cowan—Herman Timberg—Page, Hack & Mack.

PROVIDENCE

Keith's—Gillen & Maloney—Pierson, Newport & Pierson—Rae Eleanor Ball—Rhoda Royal's Elephants—Anger & Parker—Riggs & Witchie.

PITTSBURGH

Davis' — Luster Bros. — Leon Varvara — Grant Mitchell—McConnell Sisters—Wm. & Joe Mandell —Harry & Anna Seymour—Henry Santrey—Fantino Sisters.

PHILADELPHIA

Keith's—Samaroff & Sonia—Fisher & Gilmore—Dolly Kay—Florence Walton & Co.—The Stanleys —Williams & Wolfus.

PORTLAND

Keith's—Hal Johnson & Co.—Murray & Gerrish —Roy & Arthur—Charles Olcott & Mary Ann—Van & Tyson—Marcelle Fallett.

QUEBEC

Auditorium—Millard & Marlin—The Levellos—James Thompson—Martin & Moore.

ROCHESTER

Temple—Van Cello & Mary—Burt & Rosedale —Belle Baker—Larry Comer—Owen McGiveney—Karoll Bros.—Miller Girls—Cartmell & Harris.

SYRACUSE

Keith's—Frank Browne—Sharkey Roth & Witt —Davis & Darnell — Mme. Besson — Ames & Winthrop.

TOLEDO

Keith's—Adelaide Bell Co.—Henry & Moore—Rock & Rector—Ben Welch—Thos. E. Wise Co.—Joe Cook—Alexander Bros.

TORONTO

Shea's—Jean Granese & Co.—Hugh Herbert & Co.—Patricola—Gertrude Hoffman—Joe Darcey—Willie Rolls.

Hippodrome—Mack & Lee—Spirit of Mardi-Gras.

WASHINGTON

Keith's—Four Aces—Gaits Brothers—Rice & Werner—Margaret Young—Florence Reed & Co.—Great Leon.

YOUNGSTOWN

Hippodrome—Clara Howard—Weaver & Weaver — Ernest Ball — Bushman & Bayne — Kenny & Hollis.

ORPHEUM CIRCUIT

CHICAGO

Palace—Dugan & Raymond—Rockwell & Fox—Profiteering — Cansinos — Claude Golden — Mary Haynes—Flying Mayos—Sylvia Loyal.

Majestic—Fritzi Scheff—Geo. McFarland—Demarest & Collett—Josefson's Icelanders—Frank Faron—Moody & Duncan—Joe Browning—Four Lamy Bros.—Jack Joyce.

State Lake—Richard Keane—Al. & F. Stedman —Ed. Janis' Revue—Harry J. Conley—Clinton & Rooney.

CALGARY

Orpheum—Rinando Bros.—Sandy Shaw—Espe & Dutton—Rita Gould—Billy Seabury—Norres' Animals—Laura Pierpont & Co.

DENVER

Orpheum—Nat Nazaro—Cliff Nazaro—Flanders & Butler—Eddie Buzzell—La Pilarica Trio—Garcinetti Bros.

DES MOINES

Orpheum—Ruth Howell—Fred Hughes—Harry Holman—Lynn & Smythe—Eddie Foy—Kellam & O'Dare.

DULUTH

Orpheum—Ed. E. Ford—Josephine Victor—De Haven & Nice—Modern Cocktail—Green & Parker —Dainty Marie.

KANSAS CITY

Orpheum—Blanch Sherwood—Rodero & Marconi —Marga Waldron—Four Camerons—Olcott & Ann —Sallie Fisher—Travelers & Douglas.

Main Street—Lewis & Rogers—Al Wohlman—Fred Lindsay — Bett's Seals — Tennessee Ten — Lane & Harper.

LINCOLN

Orpheum—Clark & Bergman—Wm. Gaxton & Co.—Morris & Campbell—Cameron Sisters—Claudius & Scarlet—Lillian Shaw—Five Avalons.

LOS ANGELES

Orpheum—Dave Harris & Band—Pedestrianism —Harry Howard—Four Marx Bros.—Leo Zarrell—Bill Robinson—Dress Rehearsal—Lang & Vernon.

MILWAUKEE

Palace—Aileen Stanley—Gautier's Toy Shop—Lucas & Inez—Briscoe & Rauh—Jimmy Savo—Ross, Wyse & Co.

Majestic—May Wirth—Tim & K. O'Meara—Tarzan—Pressler & Klaiss—Bert & Betty Wheeler —Bronson & Baldwin—Michon Bros.—The Sharracks.

MINNEAPOLIS

Orpheum—Three Melvins—Jimmy Lucas—Alan Rogers—Moss & Frye—Lady Tsen Mei—Sam Mann —Rene Roberts' Revue.

Hennepin—Frank Wilson—Jack George—Volunteers—Flirtation—Silver, Duval & Kirby—Maurice Diamond.

MEMPHIS

Orpheum—Santos Hayes Revue—Stone & Hayes —Lyons & Yosko—Ritter & Knappe.

NEW ORLEANS

Orpheum—Valeska Suratt—Kramer & Boyle—Ed Morton—Bowers, Walters & Crocker.

OMAHA

Orpheum — Beatrice Sweeney — Raymond & Schram — Muldeon, Franklin & Rose — Dave Schooler — Lydia Barry — Lane & Hendricks — Fink's Mules.

OAKLAND

Orpheum — The Storm — Nash & O'Donnell — Daniels & Walters—Libonati—Bostocks' Riding School—Shriner & Fitzsimons—Monahan & Co.

PORTLAND

Orpheum—Buckridge Casey—Mrs. Sidney Drew —Pinto & Boyle—Raymond & Wilbert—Weston's Models—R. & E. Dean—Lois Bennett.

SEATTLE

Orpheum — Adelaide & Hughes — Jim Cullen — The Duttons—Van Hoven—Three Haley Sisters—Bill Genevieve & Watler—Oliver & Olp.

ST. PAUL

Orpheum—Jos. Howard & Co.—Bert Howard—Doyle & Cavanaugh—Fenton & Fields—Winton Bros.—Jack Kennedy & Co.

SAN FRANCISCO

Orpheum—Ruby Norton—Miller & Mack—Harry Kahne—Keegan & O'Rourke—Bostock's Riding School—Kinzo—Ann Gray—Pat Rooney.

SALT LAKE CITY

Orpheum—Vera Gordon—Lydell & Macy—Innis Bros.—Ben Bernie—Adams & Barnett—Nathane Bros.—Palenberg's Bears.

SACRAMENTO AND FRESNO

Orpheum—La Bernicia—Patricola & Delroy—Redford & Winchester—Gordon & Ford—Keane & Whitney—Calender Girl.

SIOUX CITY

Orpheum — Buddy Walton—Rubeville—Rasso—Ford & Goodridge—Dave Schooler—James C. Morton—Trixie Friganza—Three Regals.

ST. LOUIS

Rialto—Whiting & Burt—Claudia Coleman—Grace Huff—Be Ne One.

Orpheum — Paul Decker—High Low Brow—Toney & Norman—Bernard & Garry—Jordan Girls.

VANCOUVER

Orpheum—Van & Corbett—McCormick & Wallace—Berk & Saun—Sealo—Chabot & Tortoni—Princess Jue Quon Tai—Block & Dunlop

WINNIPEG

Orpheum—Peggy Parker—Mehlinger & Meyer—Young America—Princeton & Watson—Four Ortons—Taylor, Howard & Them.

F. F. PROCTOR

Week of March 6, 1922

NEW YORK CITY

Fifth Ave. (First Half)—Potter & Hartwell—Ed Lee, Wrothe & Martin—Carlo De Angelo Co.—Burke & Durkin—Princess Nai Tai Tai—Thaleros Circus—Spreck's Band—Kitner & Reaney. (Second Half)—Four Aces—Flo & Ollie Walters—Margaret Young—Man Off Ice Wagon—Quinn & Caverly—Bronson & Edwards—Ruthwell Browne Co.

23rd Street (First Half)—Janet of France—McCoy & Walton—Viola Gillette Co.—Mme. Ellis —Renard & West—Gold & Edwards—Jones & Jones. (Second Half)—Amoros & Cotter—Kay, Hamlin & Kay—Chas. S. McDonald—Oaks & Delour.

58th Street (First Half)—Wm. Hallen—Robinson & Pierce—Jed's Vacation—Cook & Sylvia—Love Nest—Anna Vivian—Lowe, Feeley & Stella —El Rey Sisters. (Second Half)—William Taylor—Viola Gillette Co.—Pelot & Zimer—Carmen Ercelle—Bert Fitzgibbons Co.

125th St. (First Half)—Bob Albright—Kay, Hamlin & Kay—Mullen & Francis—Arthur Finn Co.—Al H. Wilson. (Second Half)—Claire Vincent Co.—Potter & Hartwell—Kane & Grant—Jack Goldie—Mantell Co.

ALBANY

(First Half)—Three Lordens—Pierce & Ryan—Armond Kaliz Co.—Dooley & Sales—Morton Jewell Co. (Second Half)—Sankus & Silvers—Joe Hall —Arthur & M. Havel—Davis & Darnell—Olcott & Mary Anna—La Graciosca.

ELIZABETH

(First Half)—Ralph Seabury—Dewitt & Gunther—Dixie Hamilton—Sherlock Sisters & Clinton —Cooper & Ricardo—Breen Family. (Second Half)—Wright & Gayman—McManus & McNulty —LeMaire & Hayes.

NEWARK

(First Half)—Doris Duncan Co.—John B. Hymer Co.—Four Aces—Bert Fitzgibbons—Bronson & Edwards—Bothwell Browne Co.—Rowland & Meehan—Marion Morgan Dancers. (Second Half) —Kitner & Reaney—Dorothy Jordan.

MT. VERNON

(First Half)—Brown & Weston—Mankin—Lew Cooper—Thos. J. Ryan Co.—Dorothy Jordan—Orren & Drew. (Second Half)—Doris Duncan Co. —U. S. Jazz Band—Langford & Fredericks—Thalero's Circus.

SCHENECTADY

(First Half)—Girard Monkeys—Lew & Paul Murdock—Fan Coleman Co.—Monroe & Mae—Dixie Four—Laurel Lee Co. (Second Half)—Ziska—Jim & Flo Bogard—Armand Kaliz Co.—Wiley & Hartman—Morton Jewell Co.

TROY

(First Half)—Sankus & Silvers—Melofunn—Travoto—Davis & Darnell—Olcott & Mary Anna—Three Weber Girls. (Second Half)—Three Lordens—Pierce & Ryan—Chapman & Rine—Dooley & Sales—Chas. Ahearn Co.

YONKERS

(First Half)—Cremmer & Layton—Flashes—Donogan & Lee—Morton & Glass—Visser Co. (Second Half)—Spree & Band—Frank Mullane.

B. F. KEITH VAUD. EX.

Week of March 6, 1922

NEW YORK CITY

Harlem Opera House (First Half)—Patches—Man Off Ice Wagon—Murray Kissen Co.—Kafka & Stanley. (Second Half)—Orren & Drew—Rowland & Meehan—Florence Enwright Co.—Doris Lyons Co.—McCoy & Walton—Cahill & Romaine.

WHAT DID WE DO?

Well, we are moving uptown at last now at 45 John St.

AFTER MARCH 25th, 1922

E. HEMMENDINGER, INC.
Jewelers
TO THE PROFESSION
33-35 W. 46th St. New York City

BROOKLYN

Henderson's (First Half)—Stewart & Harris—Sidney Landfield—Farrell, Taylor Trio—Anna Chandler—Ryan, Weber & Ryan. (Second Half) —Clark & Livine—Ulis & Lee—Janet of France—Nestor & Haynes—Shireen.

AMSTERDAM

(First Half)—Ziska—Jim & Flo Bogard—Arthur & M. Havel—Keene & Williams—Seven Honey Boys. (Second Half)—Girard's Monkeys—Lew & Paul Murdock—Laurel Lee Co.—Monroe & Mae—Elly.

ALLENTOWN

(First Half)—Wolford & Burgard—Silbers & North—Meehan & Newman—Frosini—Berlo Sisters. (Second Half)—Hardy Bros.—Coffman & Carroll—Just Girls—Loney Haskell—Casting Campbells.

BOSTON

Boston—Geo. May LeFever—Hazel Crosby Co.—Conlin & Glass—Charles Irwin—Corradini's Animals.

Howard—Chandon Trio—Anger & Packer.

Bowdoin Square—Wyatt's Lads & Lassies.

Scolley Square—Reynolds & Donegan—Mabel Berra—Bud Willis—Fred Bowers' Revue.

Washington Street—The Senbacks—Howard & Hoffman—Thank You, Doctor—Harry Fox—Beatrice Curtis—Beeman & Grace.

BROCKTON

(First Half)—Davis & Walker—Dave Roth—Emma Carus—Downey & Claridge. (Second Half) —Peal & Corvan—Springtime Classic—Welch, Mealey & Montrose.

BANGOR

(Second Half)—Gaits Bros.—Willie Smith—The Geraldos—Polly Moran—James Etta Mitchell.

BINGHAMTON

(First Half)—Chas. & Monte Huber—Dave Bernie—Charles Rogers Co.—Clara Howard—Pietro—Telephone Tangle. (Second Half)—Nolan—Fenwick Girls—Milloy & Cowell—Juvenility—Hickey & Hart—Markel & Gay.

BROWNSVILLE

Polli Dassl Co.—Campbell & Ray—Grace Leonard Co.—Lillian Conroy & Bro.

CHESTER

(First Half)—Tyrell & Mack—Dewey & Rogers —Morgan & Moran—Higgins & Bates. (Second Half)—Tenney & Allen—Vernon—Gildea & Jafolo —Carnival of Venice.

CAMBRIDGE

(First Half)—Camilla's Birds—Alma Nellson Co.—Conroy & Yates—Mme. Doree Operalogue. (Second Half)—Dunham & O'Malley—Billy Kelly Co.—Lloyd Garrett—Four Fords.

CLARKSBURG

(First Half)—Donna Darling Boys—Arthur Geary—Lilian Conroy & Bro.—Fay & Ross. (Second Half)—Finn & Sawyer—Tom & Dolly Ward —McCoy & Walton—Vera Burt—Saxi Holdsworth Co.

CANTON

Hunniford—Hally & Lee—Wilfred Clarke Co.—Wm. & Joe Mandel—Fisher & Gilmore—Fantine Sisters Co.

ELMIRA

(First Half)—Paul & Mae Nolan—Knowles & Hurst—Milloy & Cowell—Hickey & Hart—Juvenility. (Second Half)—Gregory Troupe—Chad & Monte Huber—Leigh DeLacy Co.—Clara Howard —Pietro.

EASTON

(First Half)—Two Sternards—Coffman & Carroll — Fashion Show — Loney Haskell — Casting Campbells. (Second Half)—Wolford & Burgard —Silbers & North—Meehan & Newman—Frosini —Berlo Girls.

GLOVERSVILLE

(Second Half) — Van Camp's Pigs — Charles Martin—Murray Leslie Co.—Keene & Williams—Fitch's Minstrels.

GREENSBURG

(First Half)—Campbell & Ray—Grace Leonard —Oliver & Nerrett—Ella Branda. (Second Half)—Lew Hoffman—Donna Darling Boys—Eddie Foyer—Wm. Edmunds.

HAVERHILL

(First Half)—Al Carp—Peal & Corvan—Murray & Gerrish—Polly Moran—Klown Revue. (Second Half)—The McBanns—John McCowan—Howard & Ross—Rose & Moon.

HOLYOKE

(First Half) — Victoria Goodwin — Mason & Dixon—Walter Fenner Co.—Polly & Ozs.

(Continued on page 25)

A NEW BIG TIME ACT
CEDRIC LINDSAY & MASON HAZEL
PLAYING KEITH CIRCUIT

L. J. K. HEIL says

Modern vaudeville audiences are not standardized. Even in different houses on the same Circuit comedy tastes vary very much. One audience "gets" all the "nifties," while another one wants it "handed to them." I think one of the reasons MADISON'S BUDGET has been so successful is because it hits the average taste;—not too high-brow on the one hand nor too rough on the other. And best of all, every laugh is a clean laugh. MADISON'S BUDGET No. 18 is the latest issue—and incidentally, the greatest issue. It contains a full table d'hote assortment of gilt-edge monologues, double acts, both for 2 males and male and female; parodies, 200 single gags, some great minstrel first-parts with finale, a one-act comedy "tab" for 9 people, a sketch for 4 people and many other comedy, et ceteras. Remember ONE DOLLAR brings MADISON'S BUDGET No. 18 to your theatre or bungalow. Send orders to L. J. K. HEIL, 1052 Third Avenue, New York.

WALTER NEWMAN
IN PROFITEERING, WRITTEN BY WALTER NEWMAN
BY ACTUAL COUNT 97 BIG LAUGHS IN 16 MINUTES
B. F. KEITH'S WORLD'S BEST VAUDEVILLE
Direction—W. S. HENNESSY

DRAMATIC and MUSICAL

"TO THE LADIES" IS CLEVER AND FUNNY —SCORES REAL HIT

"TO THE LADIES," a comedy in three acts by George S. Kaufman and Marc Connelly, presented at the Liberty Theatre on Monday night, February 21, 1922.

CAST

Elsie Beebe.....Helen Hayes
Leonard Beebe.....Otto Kruger
John Kincaid.....George Howell
Mrs. Kincaid.....Isabel Irving
Chester Mullin.....Percy Helton
Tom Baker.....Robert Fiske
A truckman.....J. J. Hylan
Another truckman.....Albert Cowles
The toastmaster.....William Seymour
The politician.....William F. Canfield
The photographer.....Alfred Falk
The stenographer.....Norma Mitchell
The barber.....John Kennedy
The bootblack.....Paolo Grosso

The two new authors who were enthusiastically welcomed to the ranks of the American playwrights when their "Dulcy" was produced here last summer have hit it again in this new comedy. "To The Ladies" is one of the cleverest, funniest comedies New York has seen for a long, long time. It ranks right on a par with "The First Year." Even "Dulcy," which is a neat thing, is not quite so good as this newest product of George S. Kaufman and Marc Connelly.

The new play's principal feature is the banquet scene—America's most important institution—which occurs in the final act. With their sharp, delightful viewpoint the authors have produced a most enjoyable satire upon it.

Where "Dulcy," portrayed the feminine character with all its weaknesses, "To The Ladies" does the same to the male, and gives the feminine the better of it. The play is about the adventures of the young wife of a dumbell, whom she is trying to make successful. They live in the unromantic town of Nutley, N. J.

He holds a petty clerkship with a piano manufacturing company and the small salary he receives barely pays their living expenses. She sees little hope for advancement until the husband, returning from work on Saturday, tells her that he succeeded in putting out a fire in the plant which for a short time threatened to destroy it. He also tells her that the president of the company, intends to motor through the town on Sunday and will stop at the home to personally thank him.

The wife immediately sees an opportunity to impress the piano man with her husband's business qualifications and sees big hopes for the future.

The manufacturer, John Kincaid, whose name is on the fall board of all the pianos turned out by his factory, has for years preached that every home should have a piano, and fortunately as the young couple own a Kincaid, they turn it around where he will surely see it.

The piano man and his wife arrive, and the young couple immediately begin to entertain. Three cigars of the brand the manufacturer smokes are produced, also a bottle of champagne, a wedding day relic.

Everything is progressing smoothly but the sudden arrival of a collector and a moving van ruins everything. The young man, who has made an investment in a Florida grapefruit orchard has mortgaged the piano to make a payment, and failing to pay the interest, the money lender has sent for the piano.

The manufacturer saves the day by paying the interest while the young wife makes such a clever explanation that the incident is forgotten and the piano man before leaving invites the couple to the trade dinner to be held shortly afterwards.

At the banquet, a big affair among the piano men, the young wife again comes to the rescue, for the husband, feeling that a good speech at the affair will win him the longed for promotion, buys a copy of a published address and carefully studies it. He is stricken dumb, when a young rival for the position, called to speak before him, gives the address, word for word, which he intended to deliver.

The wife makes an address, saves the day, and the husband is given the hoped for job, only to lose it when the piano man finds out the true story of the address. Again the wife comes to the rescue and all ends happily.

The cast is good, Otto Kruger and Helen Hayes in the leading roles doing exceptionally clever work.

"FOR GOODNESS SAKE" HAS CLEVER PLOT AND CATCHY TUNES

"For Goodness Sake," a musical comedy in two acts, book by Fred Jackson; music by William Daly and Paul Lannin; lyrics by Arthur Jackson. Produced at the Lyric Theatre, Tuesday night, February 21.

Teddy Lawrence in love with Suzanne.....Fred Astaire
Suzanne Hayden.....Adele Astaire
Joseph, the Reynolds Butler.....Harry R. Allen
Vivian Reynolds, Perry's wife.....Marjorie Gateson
Count Spinagio.....Charles Judels
Marjorie Leeds.....Helen Ford
Jefferson Dangerfield, a lawyer.....Vinton Freedley
Perry Reynolds.....John E. Hazzard

"For Goodness Sake," the newest musical play in town, is already down as being among the few really good shows of its kind of the season. Fred Jackson, the author, disregarding the cut and dried rules and regulations of writing the book of such a play has actually devised a plot, and the action moves along swiftly without the aid of hoakum. The cast is exceptional, and all concerned do their utmost in helping the piece along in a lively and merry tempo, which explains the show's success.

The tale deals with a bride who decides to keep her husband loving and appreciating, by keeping him jealous. The husband in turn plots to keep his wife from flirting and the double domestic intrigues of the couple, produce highly amusing complications, and situations also. The husband has a friend, who is willing to help him stop his bride from flirting and a scheme is put into operation whereby a launch is set on fire; the husband is supposed to be in the launch at the time of the accident. They think that by telling the wife hubby is dead it will bring her to her senses.

Fred and Adele Astaire, carried away the honors of the evening; their dances, pantomime, and eccentric comedy which was done with all the abandon of a pair of school kids, won for them numerous encores.

Charles Judels, as usual wore a mustache that was as expressive as if he had previously announced just what character he would portray. He was in the role of an Italian count, and gave the piece an air of intimacy, not easily attained by anybody or every show.

Miss Marjorie Gateson, was piquant as the coquette-wife. She was charming but did not have as much opportunity as might be expected. Helen Ford was dainty, and captivating; Vinton Freedley who played opposite Miss Ford was also good and the two sang and danced unusually well together. John E. Hazzard, of course, was as funny as ever.

The chorus was snappy as well as pretty, and they knew how to dance—which is not the case with all ensembles.

The music by Daly and Lannin was tuneful and adequate; the songs sung were pleasing and pretty, many of them getting several encores. The settings were colorful, and no matter how fast the piece moved, it was always in good taste.

A rattling good play from start to finish and surely a feather in the caps of all who had anything to do with it—writing, producing, acting or anything else.

"THE FRENCH DOLL," WITH IRENE BORDONI, IS DELIGHTFUL

"THE FRENCH DOLL," a comedy in three acts, adapted from the French of Paul Armont and Marcel Gerbidon. Presented at the Lyceum Theatre, Monday night, February 20.

CAST

Baroness Mazulier.Adrienne d'Ambricourt
A Furniture Mover.....James Hunter
Rene Mazulier.....Eugene Borden
Baron Mazulier.....Edouard Durand
Georgine Mazulier.....Irene Bordoni
Melanie.....Laura Lussier
Jackson.....Will Deming
T. Wellington Wick.....Thurston Hall
Emily Morrow.....Edna Hibbard
Philip Stoughton.....Dorr Burroughs
James Allen.....William Williams

What sort of a play is more enjoyable, than a clever French farce, adapted in a manner which preserved the original spirit, and acted by a cast who understand and interpret French comedy to perfection? Such a play is "The French Doll," with the piquant and charming Irene Bordoni, chic from the point of her pumps to the edge of her hat, in the leading feminine role, and Edouard Durand, a French edition of Sam Bernard heading the male members of the cast.

The Mazuliers, Baron, Baroness and their son and daughter Rene and Georgine, in reduced circumstances find themselves practically at the end of their resources; the only hope is the daughter Georgine, who has been reared it seems, for just such an occasion, bred like a thoroughbred and groomed for the time when she will marry money and so aid the rest of the family. Denying themselves many things, in order to let Georgine buy whatever she wanted, the middle aged Baron is almost bankrupt as the girl buys a $500 gown, and an odd comedienne maid Melanie, announces that they will have pork and beans for supper. This is the situation in the first act. The Baron, played by Edouard Durand portrayed a typical French "papa," with all of the peculiar and lovable traits that are found in such "papas," easily excited and at the same time very comical. The son Rene, played by Eugene Borden, a helpless sort of creature who never thought of working for a living but with the rest of the family depending on Georgine to catch the "big feesh," made a good running mate for the Baron. Between the two they did some capital pieces of business, unusually funny.

Toward the end of the first act, Will Deming as Jackson, a man full of business, aided the Mazuliers, by lending them some of his employer's furniture for a consideration of one hundred francs, and when a wealthy self-made American millionaire called to see Georgine, the house was filled with fine antique furniture, and it seemed as though the Mazuliers were rich. Jackson himself acted as butler for them. Thurston Hall was the millionaire, and of course was up to the English and Continental authors' idea of the self-made U. S. man with oodles of money; it never occurs to these writers that while the man in question was heaping up money he could also find time to get a little education, and polish. The result of Wick's visit, (who is considered a possible "big feesh") is that Jackson loans the Baron $8,000 of his employer's money in order that the family may go down to Palm Beach to join the millionaire and so give Georgine a chance to catch him. The second act finds everyone at Palm Beach happy: Georgine says "yes" to the millionaire's proposal, breaks it off, to accept another man who is poor, and finally breaks her engagement with the poor fellow, for after all she is but a hot house flower who never could stand the South American climate, where the poor engineer wanted to live. At the end of the third act, Wick, the millionaire knows all of the Mazulier's plans and invites them all to join him in California soon, which looks good to the whole Mazulier family.

At times the action grew a little tense, but there was always some funny business on tap, done by the Baron, who went through too many funny things to mention. The entire cast was great; the two songs sung by Miss Bordoni, were done in her most naive and charming manner. The last act could stand a cut of a few minutes, but the play on the whole is delightful.

"THE RUBICON," AT THE HUDSON, BOLD STORY ADAPTED FROM FRENCH

"The Rubicon," a comedy in three acts, adapted from the French of Edouard Bourdet, by Henry Baron and presented at the Hudson Theatre on Tuesday night, February 21, 1922.

CAST.

Germaine Glandelle.....Violet Heming
Georges Glendelle....Warburton Gamble
Francois Maurel.....Kenneth Hill
Madame Sevin.....Edna May Oliver
Monsieur Sevin.....Walter McEwen
Yvonne Sainclair.....Dorothy Tierney
Jacques Sainclair....Edwin Strawbridge
The Stage Manager.....George Vivian
Jeanne Caumont.....Elizabeth North
Madeleine Derval.....Ruth Tausig
Louise Baudier.....Ann Byrnes
A Guest.....Walter McEwan
Elsie.....Mary Cecil
Baptiste.....Arthur Bowyer

The present theatrical season in New York has indeed been one of surprises, and "The Rubicon," the long delayed production of Bourdet's comedy which Henry Baron has essayed, is a surprise in itself.

The surprise lies in the story which is of the triangular sort but different than anything this play reviewer has ever witnessed. Different, not in novelty of tale or treatment but in outright boldness. Briefly the story is this: Germaine Glandelle, played by Violet Heming, is a young married woman. She has been a bride for several months, and although her husband is young, attractive, wealthy and much in love with her, she has steadfastly refused to have anything to do with him, in so far as fulfilling her marital obligations are concerned. The servants know of the situation and the young wife's parents as well. The mother attempts to reason with the daughter, but all to no avail. Matters are fast reaching a crisis when an old sweetheart of the wife arrives. She chides him for not having pressed his suit stronger and he, seeing an opportunity to have an affair with her invites her to his rooms. She accepts, but in the course of the conversation reveals the existing conditions in her home. To her amazement, this does not please him and he tells her that a husband has responsibilities, and plainly informs her that unless she becomes more friendly with her husband, their affair is out of the question.

She accepts, and the night following, after imbibing freely of champagne, invites the husband to her room. The following day, the lover calls to arrange for the appointment, but is shown the door and told that he is of no interest to her. That's the story.

"MRS. WARREN" REVIVED

Last Wednesday at the Punch and Judy Theatre, Mary Shaw presented a revival of "Mrs. Warren's Profession," by George Bernard Shaw. This revival marks the first of a series of Shaw plays in which she and Everett Butterfield will appear. "Arms and the Man" and "Candida" are in preparation.

The cast in support of Miss Shaw and Butterfield were: Agnes Atherton, Lynn Pratt, Edward Poland and Edwin Martyn.

As Miss Shaw has played the part often, she leaves little or nothing to be desired in the representation of the character, and in this play she was capably supported by her players.

BUCKNER REVUE IN CANADA

Arthur Buckner, more or less well known for his financial exploits and as a promoter and producer of cabaret revues, left for Montreal, Canada, last week, a little while before the legal department of the Actors' Equity Association could get into action and attempt to obtain some order restraining him from taking a company of actors and actresses out of the country. According to report, Buckner, who is at present under bail for a trial before the Grand Jury on the charge of fraud, took with him a troupe of performers who are to open in a new revue at Bustanoby's Restaurant in Montreal on Thursday.

Buckner is being held for the Grand Jury on the charge of fraud brought by a half dozen or more men from whom the promoter obtained various amounts of money, ranging as high as $1,000 for "one-fifth" shares in his enterprise. The Actors' Equity Association also has a number of claims against Buckner for salaries declared to be owing to some of their members for appearing in his revue at Reisenweber's last Summer. The Equity officials got wind of Buckner's intention of taking a company to Canada and immediately got started in an attempt to prevent him doing so without putting up a bond, but Buckner had already gone, according to one of the Equity officials.

Buckner is also opening a new revue at the Kenmore Hotel in Albany this Saturday.

B. S. MOSS' MOTHER DEAD

Mrs. Rose Moss, seventy years of age, mother of B. S. Moss, proprietor of the B. S. Moss theatres in this city, died last week in her home at No. 127 West 111th street, after a long illness. She leaves, besides Mr. B. S. Moss, three other sons, Louis N., Paul and Moses J., and two daughters, Mrs. R. H. Thrilling and Mrs. Louis Flatto.

Mrs. Moss was active in the affairs and support of the Harlem Hebrew Day Nursery, Harlem Home of the Daughters of Israel, Independent Ladies' Aid Society, of the convalescent Home for Children and other Jewish charitable societies. Her funeral took place from the Temple Ansche Chesed, Seventh avenue and 114th street.

HUNTER REVUE CLOSES

Arthur Hunter's Revue entitled "Pleasing You," which has been playing at the "Tavern," Panama City, has closed after a four months' run. The cast of twelve, six choristers and six principals, are due to arrive in this city shortly before the end of the month.

FRIARS' FRIVOLS START MARCH 9

The first two of the Friars' Frivols, said to be hot stuff, will take place at the Friars' Club on March 9th and March 23d. Both of the frivols will be revealed to the eager world at the hour of 11 P. M. Charles Mosconi is chairman of the Frivol Committee.

At the first Frivol Billy Grady and Billy Kent will be the frivolling Friars and on the 23d the honors will be done by Louis Silvers and some other composers whose identity is still veiled in mystery. These frivols are for members only.

MARY PICKFORD WINS SUIT

The suit brought by Mrs. Cora Carrington Wilkenning against Mary Pickford for $108,000 for services she alleges she rendered the picture star when the latter was drawing only $4,000 instead of $10,000 a week, was decided last week in favor of Miss Pickford by a jury in the Federal Court.

Mrs. Wilkenning claimed the above amount due her as being instrumental in obtaining Miss Pickford's much advertised million dollar contract with the Famous-Players Lasky Co. Directly following the decision Mary Pickford, her mother and her husband, Douglas Fairbanks, returned to the coast.

BREAKING THE BANK

Monsieur Bo Kou, a French vaudeville performer, hired the grand ball room at the Hotel Astor last Wednesday night, for the express purpose of letting the public "in" on how he could break the bank at Monte Carlo, and was charging $10 per ticket for admission into the hall in order to learn his secret. He was to start his demonstration at eight o'clock, and by nine o'clock there were about fifty people in the hall and most of them were admitted free. When he did start there were about forty present. When asked why he did not go to Monte Carlo he said he was denied admission because he was too well known there.

COLUMBIA PLAYERS OPEN

B. C. Fassio has opened his musical comedy tabloid company at the Palace Theatre, Flemington, N. J. The company is known as the Columbia Players, and will operate as a musical stock.

NEW PLAY FOR DALY

Arthur Hopkins has started rehearsals of the new play entitled "Voltaire," by two new authors, Leila M. Taylor and Gertrude M. Purcell. Arnold Daly will appear in this production in the stellar role of the French philosopher and dramatist when the play is produced.

READ WHAT THE CRITICS SAY

CLIPPER

Theatre—*State.*
Style—*Dancing.*
Time—*Seventeen minutes.*
Setting—*Special.*

This is a two-girl dancing act upon which, from appearances, considerable money was spent to make it a big time affair. The company consists of a piano player.

The act opens with the pianist introducing the girls, who in turn enter and repeat his introduction in song. Their opening costume nicely matches the stage dressing and their opening dance is very good as far as unity is concerned though not intricate. Between each of the girl's numbers the young man at the piano plays another number. The next dance done by the girls is a grandmother affair in cute little old time costumes. Then one of the girls does a toe dance with fans while the other follows this with a Russian number.

An Eddie Leonard number is done by both following this and finishes with a high kicking dance to close the act.

The costume and the personality of the girls with their ability as dancers would put this act over with any kind of an audience. It is a big time offering. E. H.

VARIETY

The final spot revealed the Homer Sisters and Lee in their dance revue, interspersed with lyrics, which was particularly appetizing to the hungry throng, and the girls cashed in above approach on the manifestations of emptiness. The act, prettily dressed in drapes, sailed along easily having the girls appeal to the eye through their costuming besides making good on their physical efforts. Each departs from the double numbers long enough to undertake a solo bit divided into a toe and Russian effort. The groundwork of the latter routine caught the fancy of those present for a spontaneous outburst which allotted the lighter complexioned sister the "edge" for the last show.—*Skig.*

MAUDIE HOMER SISTERS MAY

Direction—LEWIS AND GORDON

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ELSIE CLARK AND STORY NELSON

(ALHAMBRA This Week MAR-6) Hear Elsie Clark's Phonograph Hits on the OKEH Records (COLONIAL Next Week MAR-13 Dir. MORRIS & FEIL

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HUGHIE and PHOEBE

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HAZEL DOUGLASS

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PRODUCER OF TABLOID, MUSICAL COMEDY OR BURLESQUE

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PAULINE RUSSELL

INGENUE — BABY BEARS

LEE HICKMAN

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JOSIE WEST

Direction LOU REDELSHEIMER—SECOND SEASON WITH JACK REID'S RECORD BREAKERS

LILLIAN BESSENT

A BLUE SINGER INGENUE — GARDEN FROLICS

HARRISBURG
(First Half)—Markell & Gay—Leon Varvara—Harry Beresford Co.—Schwartz & Clifford—Berrick & Hart. (Second Half)—The Herberts—Dixie Hamilton—Walter Fishter Co.—Marino & Martin—"Sawing a Woman."

HAZELTON
(Second Half)—Joe Allen—Platt & Dorsey Sisters—Knowles & White—Musicalettes.

ITHACA
(Second Half)—Jean & Elsie—Dave Bernie—Lightele & Coffman—Knowles & Hurst—Telephone Tanglo.

JERSEY CITY
(First Half)—Mallia Bart Co.—Johnny Regay Co.—Una Clayton—Valentine Day—Texas Comedy Four—Harry & Tom Clinton. (Second Half)—Hilton & Norton—Billie Gibson—Lowe, Feeley & Stella—Wm. & Mary Rogers.

JAMESTOWN
(First Half)—Bowman & Gibson—Walsh & Austin—Smith & Neiman. (Second Half)—Sweet & Pogue—Jones & Crumley.

JOHNSTOWN-PITTSBURG
Ryan & Ryan—Leona Hall's Revue—Mack & Lee—Ander Girls—Arth. Huston Co.—Dameral & Val.

KINGSTON
(First Half)—Ray & Davis—Jeannette Childs—Murray Leslie Co. (Second Half)—Evelyn & M. Ross—Semon & Conrad.

LYNN
(First Half)—The McBanns—Welch, Mealy & Montrose—Barrett & Cuneen—Anatol Friedland. (Second Half)—Leonard & Willard—Murray Kissen Co.—Alice Hamilton—Mme. Operalogue.

LAWRENCE
(First Half)—Miss Merle Co.—John McCowan—Howard & Ross—Redmond & Wells—Four Forbes. (Second Half)—Downey & Claridge—Al. Carp—Murray & Gerrish—Conroy & Yates—Alma Nelson Co.

LEWISTON
(First Half)—James & Etta Jitchell—Caits Bros.—The Geralds—Willa Smith—Rose & Moon. (Second Half)—Revolving Collins—Shannon & Troy—Henry & Adelaide—McKissick & World—White Bros.

LANCASTER
(First Half)—Van & Bell—Challis & Corteau—Parmo—"Sawing a Woman in Two." (Second Half)—Walsh, Reed & Walsh—Leon Varvara—Fields & Fink—Higgins & Bate Co.

MONTREAL
Juliet Dika—Renee Robert Revue—The Lovellas—Bobby Bernard Co.—Jas. F. Thompson—Millard & Marlin.

MANCHESTER
(First Half)—Moratt & Harris—Green & Myra—Kernan Cripps—Loonard & Willard—Blackstone. (Second Half)—Suzete—Davis & Walker—Kernan & Cripps Co.—Reynolds & Wells—Klown Revue.

MIDDLETOWN
(Second Half)—Herbert's Dogs—Foster & Joyce—Ray — Davis—Jack Rof & Girls.

MIDDLETOWN
Victoria Goodwin.
Show Shop—Evelyn & M. Ross—Semon & Conrad.

MORRISTOWN
Brent Hayes—Hinkle & Mae—George Alexander Co.—Billy Bouncer's Circus.

NEW BEDFORD
Ceven Troupe—Dave Roth—Barrett & Cuneen—Anatol Friedland.

MCKEESPORT
(Second Half)—Dolly's Pets—Ahearn & Peterson—Wardells & LaCoste—Oliver & Nerret—Dr. Harmon.

NEWPORT
(First Half)—Dunham & O'Malley—Norton & Melnotte—Jarrow—J. C. Mack Co. (Second Half)—Camilla's Birds—Will J. Ward—Ford Cunningham—The Comebacks.

NEW CASTLE
Dolly's Pets—Wild & Hill—Eddie Foyer—Wardells & LaCoste.

NORWICH
(First Half)—Leonard Orr & Hager—Hinkle & Mae—Alf. Grant—Wheeler Trio. (Second Half)—Will Morris—Dewitt & Gunther—Jason & Harrigan—Harmony Land.

NEW LONDON
Morak Sister—Leighton & Duball—Princess Wah Let Ka—Bert Walton—At the Cafe. (Second Half)—Chas. Wilson—Princess Wah Let Ka—Polly & Oz—Reckless & Arley.

NEW BRITAIN
(First Half)—Elly & Co.—Victoria Goodwin—Penn & Roma—Hal Johnson Co. (Second Half)—Blossom Four—Tompkins & Edmunds—Hall & Shapiro—Leddy & Leddy.

OLEAN
(First Half)—Sweet & Pogue—Jones & Crumley — Leightelle & Coffman — Gregory Troupe. (Second Half)—Bowman & Gibson—Smith & Neiman—Walsh & Austin—Chas. Rogers Co.

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VAUDEVILLE BILLS

(Continued from Page 21)

PITTSBURG-JOHNSTOWN
McCarton & Marone—Marie & A. Clark—Davis Trio—Lewis & Norton.

PORTCHESTER
Jeane & Germaine—Earle & Sunshine—Claude & Marion—Hotel DeGink.

PITTSBURG
James Valdare—Kennedy & Wynne—George Graves Co.—Anna Francis—Sheehan & Richards—Billy Doss—McIntyre & Holcomb—Dashington's Dogs.

PITTSFIELD
(First Half)—Will Morris—Mason & Dixon—Polly & Oz—Hall & Shapiro—Mykoff & Vanity. (Second Half)—Princess Sherji—Hal Johnson Co.—Leighton Du Ball.

PATERSON
(First Half)—Little Johns—Maxfield & Golson—Starr Record—Wright & Gaymon. (Second Half)—At the Party—Gilbert Wells—Cook & Sylva.

PASSAIC
(First Half)—Adams & Thompson Girls—Clay & Robinson—Holmes & Hollister—Morgan & Binder—Billy Bouncer's Circus. (Second Half)—Ray LaFrance—Crane, May & Crane—Dobb & Watkins.

PHILADELPHIA
Wm. Penn (First Half)—Tenny & Allen—Vernon—Walsh, Reed & Walsh—Gildea & Jafolo—Carnival of Venice. (Second Half)—Ackland & May—Tyrell & Mack—Dewey & Rogers—Morgan & Moran—Adelaide Herman Co.

Girard Ave. (First Half)—Fields & Fink—Miller & Fears—Cahill & Romaine—Adelaide Herman Co. (Second Half)—Weber & Ridnor—Burke & Durkin—The Clown Seal.

Keystone—Six American Belfords—Angel & Fuller—Dalton & Craig—Willie Solar—Five Kirksmith Sisters.

QUEBEC
Transfield Sisters—Arthur Astil Co.—Techow's Cats—Five Tamakis—Helen Vincent.

READING
(First Half)—Hardy Bros.—Barry & Layton—Melody Sextette—Clifton & DeRex—Deno Sisters—Thibault & Cody. (Second Half)—Hal Springford—Carlisle & LaMal—Harry, Beresford Co.—Worth Wayton Four—Paul Dinu's Revue.

SYRACUSE
(First Half)—Homer Romaine—Weiser Reiser—Golden Gate Three—Chapman & Ring—Elm City Four—La Graciosa. (Second Half)—Melnotte Duo—Brooks & Morgan—Sherlock Sisters Clinton—Burueck, Walsh & Nana—Dixie Four—Three Weber Girls.

SHAMOKIN
(Second Half)—Claire & Atwood—Maureen Englen—Harrington & Cummings—Barton & Sparling—Rivoli.

SUNBURY
Claire & Atwood—Harrington & Cummings—Barton & Sparling—Rivoli. (Second Half)—Bob & Tip—Blanche & J. Creighton—Edna Perin—Fern, Bigelow & King.

SO. NORWALK
(Second Half)—Dave Winnie—Beban & Mack—Stars Record—Claude & M. Cleveland—Melodious Six.

SHENANDOAH
(First Half)—Joe Allen—Platt & Dorsey Sisters—Knowles & White—Musicalettes. (Second Half) — Cliff Jordan — Charles & Cortney — Schwartz & Clifford—Clifford & Co.

SARATOGA
Melo Funs—Visser Co.

STAMFORD
(First Half)—Leddy & Leddy—Tompkins & Lamonds—Dobbs & Watkins—Blossom Four. (Second Half)—Morok Sisters—Penn & Roma—Alf. Grant—Seven Little Sweethearts.

TORONTO
Mansfield Sisters—Breena & Winni—Byron & Haig—Haverman's Animals.

UTICA
(First Half)—Jean & Elsie—Chas. Martin—Leigh DeLacy Co.—Willie & Hartman—Charles Ahearn Co. (Second Half)—Gillen & Mulcahy—Dan Coleman Co.—Trovato—Golden Gate Trio.

WILMINGTON
(First Half)—Archie & Onri—Murray Bennett—McDevitt, Kelly & Quinn—Hayes & Hobnstone—Ackland & Mae—Highlights of 1922. (Second Half)—Miler & Fears—Mason & Gwynne.

WHEELING
(First Half)—Lew Hoffman—Huckleberry Finn & Sawyer—Tom & Dolly Ward—McCoy & Walton—Vera Burt, Saxi Holdsworth Co. (Second Half)—Fay & Ross—Arthur & Leah Bell — Reynolds Trio—Arthur Geary.

WEST HOBOKEN
(First Half)—Dancing Kennedys—Gillen & Mulcahy—Seven Little Sweethearts—Arthur Whitelaw—Melodious Six. (Second Half)—Zaza & Dell Co.—Clay & Robinson—Mimic World—Al Raymond—Komon Japs.

YORK
(First Half)—Hal Springford—Carlisle & LaMae—Walter Fishter Co.—Marino & Martin—Clifford. (Second Half)—Deno Sisters—Thibault & Cody—Barry & Layton—Melody Sextette—Clifton & DeRex—Berrick & Hart.

Bobby Jarvis & Co.
With EDNA JARVIS
In "MAN WANTED"

POLI CIRCUIT
Week of March 6, 1922

BRIDGEPORT
(First Half)—Bert & Hazel Skatelle—Murdock & Kennedy—Maud Earl—Rucker & Winifred—Follow the Girl. (Second Half)—The Baltos—Ketch & Wilma—Bessie Barriscale Co.—Green & Burnett—Cy Compton Co.

Plaza—Adonis & Co.—Shapiro & Jordon—Downing & White—Jack Collins. (Second Half)—Jones Family—Walter Kaufman—Case & Mayne—Tango Shoes.

HARTFORD
Palace (First Half)—Baby Edna Keir—Faden Trio—Adroit Revue—Lawrence & Oakland—Jack Walsh—Quinn & Caverly—Oreole Cocktail. (Second Half)—Hartley & Jee—Downey & Whiting—Jos. Bernard Co.—Maud Earl—Seven Honey Boys—Shaw & Lee—Seven Virginia Belles.

Capitol (First Half)—Girlie & Cyclone—Calvert & Shayne—Pinkie—Howard & Sadler—Effie Shannon Co.—Harry Cooper—Choy Ling Foo Troupe. (Second Half)—McDonald Trio—Corbett & Niel—Lorraine Sisters—Harry Mayo—Maker & Redford—The LeGrohs—Eva Shirley & Cal Ramblers.

NEW HAVEN
Bijou (First Half)—Kethe & Wilma—Tango Shoes—Seven Virginia Bells. (Second Half)—Adonis Co.—Shapiro & Jordon—Jack Collins Co.—Rucker & Winifred—Adroit Revue.

Palace (First Half)—Hartley & Jee—Walter Kaufman—Jos. E. Bernard Co.—Oscar Lorraine—The Le Grohs—Eva Shirley & Co. (Second Half)—Bert & H. Skatelle—Ormsbee & Remig—Laughlin & West—Eddie Shannon Co.—Howard & Sadler—Choy Fing Foo.

SCRANTON
Poli's (First Half)—Six Hassens—Davis & McCoy—Pearls of Pekin—The Leightons—Kavanaugh & Everett. (Second Half)—Three Lees—Bobbie Folsom—Pinney Jarrett Co.—Four Entertainers—Billy Sharp's Revue.

SPRINGFIELD
Palace (First Half)—Gibson & Price—Frances Dougherty—Not Yet, Marie—Whitfield & Ireland—Aurora's Animals. (Second Half)—Gardner's Maniacs—Waiman & Berry—Follow the Girl—Harry Cooper—Springtime.

WORCESTER
Poli's (First Half)—Gardner's Maniacs—Waiman & Berry—Harry Mayo—Springtime. (Second Half)—Gibson & Price—Faden Trio—Creole Cocktail—Whitfield & Ireland—Auror's Animals.

Plaza (First Half)—McDonald Trio—Ormsbee & Remig—Roland Kelly Co.—Milt Collins—Cy Compton Co. (Second Half)—Girlie & H. Cyclones — Frances Dougherty—Pinkie—Lawrence & Oakland—Jack Wilson & Co.

WATERBURY
Palace (First Half)—The Baltos—Green & Burnet—Bessie Barriscale—Case & Mayne—Lorraine Sisters Co. (Second Half)—Baby Ednakeir—Murdock & Kennedy—Tony Martell Co.—Milt Colins—Not Yet, Marie.

WILKES-BARRE
Poli's (First Half)—Three Lees—Bobby Folsom—Pinney Jaret Co.—Four Entertainers—Billy Sharp's Revue. (Second Half)—Six Hassens—Davis & McCoy—Pearls of Pekin—The Leightons—Kavanaugh & Everett.

SHUBERT VAUDEVILLE
Week of March 6, 1922

NEW YORK CITY
Winter Garden—Alex. Carr—Ernestine Myers—Bernardi—Dickinson & Deagon—Ciccoumi—Bernard & Townes—Ray Miller & Co.—Kremka Bros.—Walter Brower—Seymour & Jeanette.

BROOKLYN
Crescent—Charles Purcell—Lis & Co.—Forde & Rice—Mason & Keeler—Alfred Naess—Anna Codee—Gen. Ed. LaVine—Sensational Togo—Rubini & Rosa.

ATLANTIC CITY
Apollo—J. C. Thomas—Emily Darrell—Bert Melrose—Rome & Cullen—Flying Russel & Co.—Chas. Howard & Co.—Ford Diaz.

BOSTON
Majestic—Adele Rowland—Five Kings, Etc.—Chas. T. Aldrich—The Pickfords—Kajiyma—Ryan & Lee—Ray Hughes—Equilli Bros.—Sailor Reilly.

BALTIMORE
Academy—Midnight Rounders.

CHICAGO
Apollo—Fred Santley—Bridal Sweet—Rigolettos—Emanuel—Beck & Stone—Milo—Jack Merlin—Gaudsmiths—Francis Renault.

CLEVELAND
Ohio — Spangles — Ormonde Sisters — Bedini—Desert Demons—Belle Story—Carl McCullough—Bert Hanlon.

DETROIT
Opera House—Chuckles of 1921—White Way Trio—Mullen & Corelli—A. Robins—Horton & LaTriska—Rial & Lindstrom—Peggy Marsh.

HARTFORD
Grand — Hanneford Family — Flemings — Bert Earle & Girls—Marguerite Farrell—Dolly Connolly—Frank Jerome—Roode & Francis.

INDIANAPOLIS
Shubert-Murat—Lew Fields—McConnell & Simpson—Regal & Moore—Klein Bros.—McCormick & Regay—Kranz & White—Bert Shepherd—Ziegler Sisters.

NEWARK
Rialto—Sally, I & Mary—Eddie Dowling—General Pisano—Vardon & Perry—Rudinoff—Lee Mason—Ben Linn—Esther Trio.

PHILADELPHIA
Chestnut—Nan Halperin—Alfred Latell—Clark & Arcaro—Ernest Evans & Co.—Fred Hildebrand — Mr. & Mrs. Mel-Burn — Deiro — Jack Strouse—Lipinski's Dogs.

SPRINGFIELD
Court Square—Whirl of New York.

WASHINGTON
Belasco—Alice Lloyd—Marie Nordstrom—E. A. Wellman—Fred Allen—Yvette—Billy McDermott—Taflan & Newell—Arthur Terry.

LOEW CIRCUIT

NEW YORK CITY
State (First Half)—Snyder & Molino—Howard & Brown—Gates & Lee—Hank Brown & Co.—Sunbeam Follies. (Second Half)—Kanazawa Boys—Jean Boydell—Lillian Steele & Co.—Anthony & Arnold—Gossler & Lusby.

American (First Half)—Kennedy & Martin—Dave & Tressa—The Nellans—Lubin & Lewis—Dance Evolution—Rita Shirley—John Jess & Co.—Choddy & Dot Jennings. (Second Half)—Sinclair & Gray—Flagler & Malia—Pete Curley Trio—White, Black & Useless—Lind & Treat—Carl & Inez—Baron & Burt.

National (First Half)—Royal Trio—Maidie De Long—Dorothy Burton & Co.—Barron & Burt—Hazel Green & Band. (Second Half)—Three Belmonts—Margie Conte—Kibel & Kane—Moore & Fields—Toyland Frolics.

Orpheum (First Half)—The Braminos—Mabel, Whitman & Co.—Miller, Packer & Selz—Kibel & Kane—Barnes & Worsley—Chalfonte Sisters. (Second Half)—Australian Delsos—Kennedy & Martin—Mabel Taliaferro & Co.—Mack & Dean.

Greeley Square (First Half)—Lambert—Collins & Dunbar—Margie Conte—Pete Curley Trio—Fox & Britt—Toyland Frolics. (Second Half)—Fletcher & Pasquale—Mabel Whitman & Co.—Maidie De Long—"Cutting a Woman in Two"—Lubin & Lewis—Leach La Quinlan Trio.

Delancey Street (First Half)—Russell & Hayes—Arnold & Grazer—Connors & Boyne—Harry Mason & Co.—Henry Frey—Homer Sisters & Co. (Second Half)—Kennedy & Martin—Howard & Brown—Ward & Wilson—Smith & Inman—Lucky & Harris—Ethel Gilmore Dancers.

Boulevard (First Half)—Kanazawa Boys—Lind & Treat—Moore & Fields—Smith & Inman—Roy La Pearl—Step Lively. (Second Half)—Snyder & Molino—O'Connor & Clifford—Henry Frey—Amoros & Jeanette—Sally Fields—Honeymoon Inn.

Lincoln Square (First Half)—Ernesto—Flagler & Malia—Marie Russell & Co.—Mack & Dean—De Wolf Girls. (Second Half)—Russell & Hayes—Connor & Boyne—Dorothy Burton & Co.—Olive Bayes—Sunbeam Follies.

Victoria (First Half)—Frank Shields—Jean Boydell—Mabel Taliaferro & Co.—Amoros & Jeanette—Gossler & Lusby. (Second Half)—Ernesto—Miller, Packer & Selz—Harry Mason & Co.—Roy La Pearl—Dance Evolution.

BROOKLYN
Fulton (First Half)—Sinclair & Gray—Kennedy & Martin—Billy S. Hall & Co.—Olive Bayes—Golden Bird. (Second Half)—Lambert—Dave & Tressa—Porter J. White & Co.—Barnes & Worsley—Homer Sisters & Co.

Metropolitan (First Half)—Leach La Quinlan Trio—O'Connor & Clifford—Luckey & Harris—White, Black & Useless. (Second Half)—Flying Henrys—Choddy & Dot Jennings—Around the Clock.

Gates (First Half)—Flying Howards—Fletcher & Pasquale—"Cutting a Woman in Two"—Anthony & Arnold—Ethel Gilmore & Dancers. (Second Half)—Four Bellhops—Collins & Dunbar—Marie Russell & Co.—Hank Brown & Co.—Hazel Green & Band.

HOLYOKE
(First Half)—Kawana Duo—Dora Hilton & Co.—Great Howard—Al Shayne—Phina & Co. (Second Half)—Jas. & Bessie Aitken—Cooper & Lane—Sam Liebert & Co.—Bigelow & Clinton—Anita Diaz Monks.

BALTIMORE
Tilford — Ward & King — Royal Pekinese Troupe.

BOSTON
(First Half)—La Fleur & Portia—Goetz & Duffy—Broken Mirrors—Taylor & Francis—Carl Nixon's Revue. (Second Half)—Spoor & Parsons—Fein & Tennyson—Regal & Mack—Bernard & Meyers—Five Harlequins.

TORONTO
Aronty Bros.—Mills & Smith—Josie Flynn & Co.—Marston & Manley—La Sova & Gilmore.

PROVIDENCE
(First Half)—Spoor & Parsons—Fein & Tennyson—Regal & Mack—Bernard & Meyers—Five Harlequins. (Second Half)—La Fleur & Portia—Goetz & Duffy—Broken Mirror—Taylor & Francis—Carl Nixon's Revue.

MONTREAL
Summer's Duo—Robinson McCabe Trio—Lester Bernard & Co.—Bayes & Fields—Dancing Surprise.

WINDSOR
(First Half)—Hall & Quinnell—Paul & Georgia Hall—Mary's Day Out. (Second Half)—Sylvia Mora & Reckless Duo—Arthur & Lydia Wilson—Frank Terry.

SPRINGFIELD
(First Half)—Jas. & Bessie Aitken—Cooper & Lane—Sam Liebert & Co.—Bigelow & Clinton—Anita Diaz Monks. (Second Half)—Kawana Duo—Dora Hilton & Co.—Great Howard—Al Shayne—Phina & Co.

LONDON
(First Half)—Sylvia Mora & Reckless Duo—Arthur & Lydia Wilson—Frank Terry. (Second Half)—Hill & Quinnell—Paul & Georgia Hall—Mary's Day Out.

OTTAWA
Roof Garden Trio—Flo Ring—Chas. Gill & Co.—Marks & Wilson—Hubert Dyer & Co.

(Continued on page 29)

KAY-HAMLIN & KAY
Presenting "THE BILLPOSTER"
Playing Keith Time—This Week, Broadway Theatre—Next Week, Flatbush
Direction—PAT CASEY AGENCY

MARCO & CO. IN AND OUT OF THE BOTTLE
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AN UNSUPPORTED LADDER NOVELTY

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DIRECTION AL. GROSSMAN

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GIRLIE AND HER CYCLONES Direction—PHIL, TAYLOR

ADMITTEDLY the GREATEST VOICE in the HISTORY of the HIPPODROME PRODUCTIONS

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ROBERT CARBONE

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Booked Solid—Loew Circuit ABE I. FEINBERG

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A FARCICAL COMEDY—"RROM 515" BY LORIN HOWARD

Personality and Songs HERMAN **ULIS & CLARK** MINERVA Direction AL. GROSSMAN

LAURIE ORDWAY & CO.

IN VAUDEVILLE IRENE FISHER at the Piano

CONN & ALBERT

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WITH SEVEN VIRGINIA BELLES LOEW CIRCUIT Dir. LEW CANTOR

CHESTER B. HOFFMAN

AND MARIE H. HUGHES Rep.—Hitchcock & Vidos

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A NEW COMBINATION

HIGHTOWER and JONES

Two Great Eccentric and Buck and Wing Dancers. Not the Best, But Bar None

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SINGING, DANCING, PIANO, COMEDY Direction PHIL BUSH

BELLIS DUO

IN THEIR NEAT AERIAL ACT

ELVA LLOYD

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FLYING HOWARDS

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SINGING, TALKING RUBE SKIT

Written by WM. SISTO ALL LAUGHS—The Italian Statesman

JIM JOE HERB

REILLY, FEENEY & REILLY

Loew Tour Dir. SAM BAERWITZ

DAVIS TRIO

The Sunshine Boys With a Dark Cloud

March 6- 8—Sheridan Square, Pittsburg
March 9-11—Majestic, Johnstown
March 13-15—Lyric, Richmond, Va.
March 16-18—Academy, Norfolk, Va.

SCENERY BY NOVELTY SCENIC STUDIO

BURLESQUE ROUTES

COLUMBIA CIRCUIT

Al Reeves Beauty Show—Columbia, Chicago, 6-11; open 13-18; Gayety, Omaha, 20-25.
Abe Reynolds Revue—Gayety, Washington, 6-11, Gayety, Pittsburg, 13-16.
Billy Watson Show—Gayety, Toronto, Oct. 6-11; Gayety, Montreal, Can., 13-18.
Big Jamboree—Gayety, Rochester, 6-11; Bastable, Syracuse, 13-15; Colonial, Utica, 16-18.
Bits of Broadway—Bastable, Syracuse, 6-8; Colonial, Utica., 9-11; Empire, Albany, 13-18.
Bon Ton Girls—Lyric, Dayton, 6-11; Olympia, Cincinnati, 13-18.
Big Wonder Show—Gayety, Omaha, 6-11; Gayety, Kansas City, 13-18.
Bowery Burlesquers—Palace, Baltimore, 6-11; Gayety, Washington, 13-18.
Cuddle Up—Miner's Bronx, New York, 6-11; Orpheum, Paterson, 13-18.
Dave Marion Show—Majestic, Jersey City, 6-11; Empire, Providence, 13-18.
Frank Finney Revue—Gayety, Montreal, Can., 6-11; Gayety, Buffalo, 13-18.
Flashlights of 1922—Columbia, New York, 6-11; Casino, Brooklyn, 13-18.
Follies of the Day—Casino, Brooklyn, 6-11; Empire, Newark, 13-18.
Folly Town—Hyperion, New Haven, Ct., 6-11; Miner's Bronx, New York, 13-18.
Greenwich Village Revue—Park, Indianapolis, 6-11; Star and Garter, Chicago, 13-18.
Garden of Frolics—Empire, Brooklyn, 6-11, open 13-18; Palace, Baltimore, 20-25.
Golden Crooks—Gayety, Detroit, 6-11; Gayety, Toronto, Ont., 13-18.
Girls de Looks—open 6-11; Palace, Baltimore. 13-18.
Harvest Time—Gayety, Buffalo, 6-11; Gayety, Rochester, 13-18.
Hello 1922—Star, Cleveland, 6-11; Empire, Toledo, 13-18.
Jingle-Jingle—Gayety, Kansas City, 6-11; Gayety, St. Louis, 13-18.
Jack Singer's Big Show—Casino, Philadelphia, 6-11; Hurtig & Seamon's, New York, 13-18.
Knick-Knacks—Empire, Providence, 6-11; Casino, Boston, 13-18.
Keep Smiling—Lyceum, Columbus, O., 6-11; Star, Cleveland, 13-18.
Lew Kelly Show—Casino, Boston, 6-11; Columbia, New York, 13-18.
Mollie Williams Show—Gayety, Boston, 6-11; Lyric, Bridgeport, 13-18.
Maids of America—Lyric, Bridgeport, 6-11; Hypereon, New Haven, 13-18.
Peek-a-Boo—open, 6-11; Gayety, Omaha, 13-18.
Rose Sydell's London Belles—Star & Garter, Chicago, 6-11; Gayety, Detroit, 13-18.
Step Lively Girls—Empire, Albany, 6-11; Gayety, Boston, 13-18.
Sam Howe's New Show—Empire, Newark, 6-11; Casino, Philadelphia, 13-18.
Sporting Widows—Hurtig & Seamon's, New York, 6-11; Empire, Brooklyn, 13-18.
Sugar Plums—Empire, Toledo, 6-11; Lyric, Dayton, 13-18.
Twinkle Toes—Gayety, St. Louis, 6-11; Park, Indianapolis, 13-18.
Town Scandals—Gayety, Pittsburgh, 6-11; Lyceum, Columbus, 13-18.
Tit-for-Tat—Olympic, Cincinnati, 6-11; Columbia, Chicago, 13-18.
World of Frolics—Orpheum, Paterson, 6-11; Majestic, Jersey City, 13-18.

AMERICAN CIRCUIT

Bathing Beauties, Lafayette, New York, 6-11.
Broadway Scandals—Cohans, Newburg, N. Y., March, 6-8; Cohan's, Poughkeepsie, 9-11.
Dixon's Big Review—Allentown, Pa., 6; Easton, 7; Reading, 8; Long Branch, N. J., 9; Trenton, 11.
Follies of New York—Howard, Boston, 6-11.
French Frolics—Majestic, Scranton, 6-11.
Girls from Joyland—Plaza, Springfield, Mass., 9-11.
Jazz Babies—(open).
Lena Daly and Her Kandy Kids—Sandusky, O., 9; Elyria, 10; Lorraine, 11.
Pacemakers—Academy, Fall River, Mass, 9-11.
Parisian Flirts—Lyric, Newark, 6-11.
Record Breakers—Olympic, New York, 6-11.
Some Show—Empire, Hoboken, 6-11.
Local Follies—Penn Circuit, 6-11.

BURLESQUE BOOKING CIRCUIT

Beauty Review—Star, Brooklyn, 13-18.
Baby Bears—People's, Philadelphia, 13-18.
Lid Lifters—Haymarket, Chicago, 6-11; Avenue, Dertoit, 13-18.
Mile-a-Minute Girls—Gayety, Brooklyn, 6-11; Bijou, Philadelphia, 13-18.
Mischief Makers—Gayety, Baltimore, 6-11; Capitol, Washington, 13-18.
Miss New York, Jr.—Capitol, Washington, 6-11; open, 13-18.
Monte Carlo Girls—Bijou, Philadelphia, 6-11.
Pell-Mell—Star, Brooklyn, 6-11; Gayety, Brooklyn, 13-18.
Ting-a-Ling—People's, Philadelphia, 6-11; Gayetv. Baltimore, 13-18.
Victory Belles—Empire, Cleveland, 13-18.
Whirl of Gayety—Empire, Cleveland, 6-11; Haymarket, Chicago, 13-18.

CLUB MEETING POSTPONED

For the fourth time the regular meeting of the Burlesque Club was called off Sunday on account of the officers not being present.

The regular meeting is usually held the first Sunday of every month but no meeting has been held since November.

About thirty members were present Sunday but no meeting was held and many comments were heard.

It is a question if most of them will attend the next time. It has been advertised each month that a meeting would be held but they were postponed each time.

BABY DIES AT BIRTH

Vic Dayton, wife of Harry Steppe, of the "Jingle, Jingle" company, had the great misfortune to give birth to a still-born baby, a boy, last week at her home in Brooklyn. The body of the child was placed temporarily in a vault in Calvary Cemetery, it being the intention of Mrs. Steppe to have the remains buried in the family plot in Minneapolis, Minn. The bereaved mother is recovering her health.

MILDRED FRANKLIN CLOSING

Mildred Franklin, soubrette and Lucile Arnold, ingenue, closed at the Olympic with Harry Strouse's "Pell Mell" Saturday night. Buster Sanborn and May Clark will open Monday at the Star, Brooklyn, in their places.

NEW NAME FOR "TWINKLE TOES"

Billy K. Wells will, next season, produce "Twinkle Toes" on the Columbia Circuit. It will be known as "Bubble Bubbles."

"TING-A-LING," AT THE STAR, IS CLEVER COMEDY SHOW

The show at the Star, last week, was called "Ting A Ling," featuring Ray Read. This is the cast with one exception that was with "Puss Puss" this season on the American Circuit. It's about the best we have seen so far on the circuit from a comedy standpoint. The bits are old, most of them taken from the Hurtig and Seamon shows of the past. They are good comedy scenes, however, and the comedians get all there is in them, that is worth while.

More girls have been added to the chorus, there are now twenty-two and it makes a dandy flash. With twenty-two girls on, the stage is well filled. They are a dandy looking lot of girls. Manager Joyce is picking out some good looking ones and he wants to keep up the good work. The costumes, however, do not add much to their beauty and most of the dresses look as though they had seen better days.

The book is called "Putting It Over;" the boys did their best and succeeded very well with the small sized house last Thursday night.

Read is doing his funny little Irish comedy part and repeated his success of a few weeks ago. Lee Hickman is Read's partner in the comedy; he is again portraying the "bum" role he was so successful in when we saw him last.

George Woods is doing the straight and handled it all right. Bert and Lou Marks are seen to an advantage. Lou doing several characters while Bert took care of the juvenile role.

Mattie De Lece looking as charming as in the past, and was successful in the prima donna role.

Viola Bohlan, in the soubrette part, put her numbers over in fine style, and the way the boys like them out front. She danced nicely and displayed a pretty form in tights.

Estelle Nack is also doing a soubrette part. Miss Nack got her numbers over well and with plenty of ginger. Her dresses were pretty and she showed up well.

In the "Agreement" bit Read, Hickman and Lou Marks did very finely. This bit started off the fun. Read put over a funny little speech during this bit.

The "letter" bit was amusing as it was put over by Hickman, Read, Bert Marks, Wood and the Misses DeLece and Bohlan.

The "wife" bit proved another good laughing bit as it was given by Read, Hickman and the Misses DeLece and Bohlan.

The comedy quartette in one of Read, Hickman, Bert and Lou Marks was well received and went over nicely. There was plenty of fun offered by the boys.

In the "motion picture studio" scene, which is the one used by Ben Welch a few years ago, had many comedy situations. Miss Nack offered a dancing specialty in this scene, she did very nicely.

The "examination" bit here also created much amusement as it was done by Hickman and Read.

The "Wonder Springs", last season in the Niblo and Spencer show, was given in the second part.

This show will develope into a corking fine show with a little more work.

The numbers went over much better than they did last week, this may be due to the fact that there has been added another piece to the orchestra, it would not hurt to have few more and it may help some.—SID.

KOSTER IS WELL AGAIN

KANSAS CITY, Mo., Mar. 4.—Chas. "Kid" Koster who has been ill at his home in Cleveland this Winter, has entirely recovered and is now in this city. Koster will start out with a circus this month after being away from that end of show business for eight years. He was one of the best agents in burlesque up to two years ago, when he left to go in other fields.

NEW CIRCULATION INCREASES

ALBANY, N. Y., Feb. 24.—Manager Oscar Perrin, of the Empire, playing the Columbia Circuit shows, has increased the circulation of his Empire Theatre *News*, by several thousands of copies. He not alone gives a lot of interesting burlesque news in his sheet, but puts over plenty of publicity for the incoming shows.

PRAISE FOR "PATTI MOORE"

SYRACUSE, N. Y., Mar. 3.—The Syracuse *Journal* has this to say of Patti Moore of the "Step Lively Girls": "This diminutive wisp of a dancer seems about due for something better than burlesque. She has two-thirds of the musical comedy dancers backed off the stage."

MONICA REDMOND TO STAY

Arrangements have been made and Monica Redmond will remain with the "Girls de Looks" or Barney Gerard's "New Show" for the balance of the season. Miss Redmond was to close at Miner's Bronx several weeks ago.

"PEEK-A-BOO" ON COLUMBIA

Jimmie Cooper will, next season, produce "Beek-A-Boo" on the Columbia Circuit.

"FOLLIES" ON RADIO

The popularity of the radiograph has extended to burlesque with the "Follies of the Day" giving a midnight concert next Monday evening from the W. N. O. station at Jersey City.

Manager Sutherland, of the Casino Theatre at which house the show is appearing next week, has arranged to install a radio receiving outfit and will keep his house open for an audience to listen in on the "Follies of the Day" midnight concert.

BIG SCENE IN SHOW

Billy Minsky staged a big electrical scenic effect for the closing of his first part last week called the "Deluge." It was one of the biggest scenes of its kind that has been seen at any burlesque house around Greater New York this season. The effect was good and well carried out.

RAYMOND STAGING NUMBERS

Vic Raymond is staging the numbers for the "Monte Carlo Girls" on the Burlesque Booking Circuit. Miss Raymond jumps into the town on the Tuesday ahead of her show to rehearse the stock girls, for the numbers in her show.

HARRY LAVAN SIGNS

Harry "Hicky" LaVan, of the Henry Dixson's Show, on the American Circuit, has signed a contract with Irons & Clamage for next season. Danny Murphy has also signed with the same firm for next season.

DOLLY MORRISSEY SIGNS

Dolly Morrissey has signed a contract with Max Speigel to run two years commencing next season, at a big increase in salary. She will be with one of Spiegel's shows on the new Shubert Circuit next season.

SHUBERT IN COURT

Hughy Shubert, song writer and musical director was handed a summons on Monday morning for smoking on the subway station at E. 86th street to appear in court Wednesday morning.

PEGGY COLE CLOSES

Peggy Cole, with "Beef Trust" Billy Watson's Show left that company in Chicago for Baltimore where she was married to Mark Honey, a non-professional. Grace Wells has taken her place in the show.

LUCILLE ROGERS AT MINSKY'S

Lucille Rogers is to return to Minsky's National Winter Garden and will open there next week. Miss Rogers replaces Rose Roselli as prima dona.

WHAT DID WE DO?
Well, we are moving uptown at last now at 45 John St.
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ROOF-LIFTING FEMALE ACT. This act is a 24 karat, sure-fire hit.
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4 CHARACTER COMEDY SKETCH. A scream from start to finish.
9 CHARACTER BURLESQUE entitled "Tillie Tickletoe." It's bright, breezy and bubbles over with wit.
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HUNDREDS of cross-fire jokes for side-walk conversation for two males and male and female.
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CAMEO GETS FACTORY

The Cameo Record Corporation took over a large factory last week at Framingham, Massachusetts, which is fully equipped with modern machinery for pressing ten inch records on an enormous scale. The factory is expected to be in active operation within two weeks, and will turn out the new Cameo records with the corporation's Bridgeport plant, which is now going full blast.

The acquisition of the Framingham plant by the Cameo was a streak of good fortune as the firm had pressed some popular releases last month and received more orders than they had facilities to fill. The factory which is complete in every detail, including shipping facilities by both rail and water, was built some time ago by some brewers, who in turn were being backed by a group of bankers, for a large mechanical company who were unable to take over the new factory as a result of the recent slump. This accounts for the plant being complete and ready for the production of discs.

Well known New York hotel orchestras for the present are making most of the Cameo records, the idea being for the benefit of out of town buyers who visit New York and to enable them to buy records with their favorite hotel orchestra's playing. Vincent Lopez and his Hotel Pennsylvania Orchestra, Ernest Hussar of the Claridge Hotel, The Velvetone Orchestra and Arthur Lange, well known as an arranger, include those who are now recording for the Cameo.

Fifteen ten-inch double faced records are scheduled for release March 20, all of them being popular hits. The Cameo record is considered an unusually handsome and quality record retailing for fifty cents. They are finely finished, with an attractive label, and the process by which they are made was perfected after considerable experimenting and expense.

NEW OFFICES FOR GEN'L. CO.

The advertising, sales, and other purchasing departments of the General Phonograph corporation are now installed in their new quarters on the twelfth floor of 25 West 45th street, New York. The departments were formerly on the second floor of the same building which did not have the space nor the light available upstairs. The executive offices of the corporation remain on the sixteenth floor.

ELECTRICAL CO. BANKRUPT

The Electrical Phonograph Corporation, No. 514 West Fifty-first Street, is in bankruptcy as the result of an involuntary petition filed last week in the U. S. District Court. The petitioning creditors and their claims are: Frank Hildebrand, $300; Charles G. Fisher, $2,629 and Jeanette Frienbach, $100.

JACK BLISS WITH U. S. CO.

Jack Bliss, well known in the music roll field, is now with the United States Music Co. of Chicago and has charge of the Eastern branch of the organization.

He has opened offices at No. 122 Fifth avenue.

ROLLS AND RECORDS

SUNDERLAND ON TRIP

Fred Sunderland, general manager of the Mel-O-Dee music company, left last week for an extended trip through the West where he will visit Mel-O-Dee piano roll dealers.

The company has installed a new set of recording machinery, which is considered a triumph of inventive genius and the last word in recording outfits. The maker of a music roll is able to hear his roll reproduced two minutes after he has made it. The machinery is especially adapted to the Duo-Art piano, bringing out every note distinctly.

BANNER RECORDS SELL WELL

"Banner" records, manufactured by the records department of the Plaza Music company, under the management of C. J. Kronberg are now starting on their fourth successful month. The product sells for fifty cents and for the present the company is reproducing popular numbers only. The sales department of the Plaza which sells the records as well as sheet music are making steady gains in their sales, which may result in the company enlarging their scope in the near future and reproduce other instrumental and vocal music.

NEW OFFICERS FOR COLUMBIA

The Columbia Graphophone Company and the Columbia Graphophone Mfg. Co. have made H. L. Willson president. Up to the time of his election Willson was the vice-president and general manager of both companies, and has been with the concerns since the time he entered the employ of the companies as an office-boy.

C. W. Cox, who has been elected vice-president and treasurer of both companies to succeed Willson, was, prior to the election, the comptroller of the organization. F. J. Ames steps to the secretaryship from assistant secretary and assistant treasurer.

RAY SAYS BUSINESS IS GOOD

O. W. Ray, manager of the Vocalion department of the Aeolian company, returned last week from an extended trip to the middle West and also to some of the Eastern states. Mr. Ray's report of conditions in the phonograph and record field may be added to the symposium of reports already made by sales and department heads of other firms who have recently returned from out of town declaring that the outlook for increased business was never better. Mr. Ray also announced a number of new Vocalion dealers in many large cities.

HERBERT JONES WITH MEL-O-DEE

Herbert Jones, formerly recorder for the Art-Tempo music rolls, has been signed by the Mel-O-Dee company as an exclusive artist. The firm's exclusive artist staff now comprises, Cliff Hess, who is also recording manager, Phil Ohman, Frank Banta and Henry Lang.

WILLIAMS A RECORD MAKER

Bert Williams, the famous comedian who died last Saturday, was an exclusive Columbia record artist. His last record made for the company is "Not Lately," a character song in fox-trot tempo, which is one of the Triangle Music company's numbers. The song was recorded in Chicago, a short time before the comedian went to Detroit where he was taken sick. "Not Lately," is the only record made by by the late Mr. Williams not yet released, and will probably be among the May releases unless it is included among the specials.

RECEIVERSHIP AGAIN DENIED

The second application made for the appointment of a receiver for the Columbia Graphophone Co., filed in the U. S. District Court, at South Norwalk, Ct., was denied by Judge E. F. Thomas. The grounds upon which the application was denied were practically the same as those in the case filed the week previous in Wilmington, Del.

COLUMBIA HAS NOVELTY SELLER

The Columbia Phonograph company have a surprise record in their current catalogue in the form of "Remember the Rose—Roll on Silvery Moon" (A-3535) both being a piano duet by Cliff Hess and Frank Banta. The Columbia sales department were surprised at this particular disc out-selling the records they thought were hits.

GRIFFIN MAKES RECORD

Gerald Griffin, popular Irish tenor, made his first Emerson record last week, "St. Patrick's Day," which will be released by the Emerson company on the 10th of the month as a "special."

OKEH HAS NOVEL DISPLAY

The General Phonograph Corporation, manufacturers of the Okeh records, have inaugurated a new window display service which is proving to be much more than a mere attraction, causing admiration from window gazers. The service is a factor as a new source of creating sales according to many dealers and retailers. This month's display is in the form of a whimsical figure, a sure laugh getter. One hundred and forty-seven new applications for the new service were received by the Okeh people during a space of ten days.

BOOSTING THE REGAL

The Ell & Ell Music company of Los Angeles now represent the Regal Record company on the Pacific Coast and bordering states. They will send out four salesmen to cover their territory and who will work under the direction of William Zidell.

The Regal company is sending out a special mat service to all Regal Record mechandisers to help the sales of their Irish records which have been especially released for St. Patrick's Day, among which are some well known Irish hits.

EMERSON BEST SELLERS

The best sellers of the week in the Emerson record catalogue, were "All That I Need Is You," "Song of India," and "Blue Danube Blues." The best Regal sellers, were "The Sheik," "Everybody Step," and "Carolina Rolling Stone."

PALMER METHOD

Silas Kahn D. C. Ph.C.

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ORCHESTRA NEWS

SOUSA WEEK IN KEITH HOUSES

Beginning with Monday's matinee, every Keith theatre throughout the entire country celebrated the 25th anniversary of the "Stars and Stripes Forever" march, by John Philip Sousa, one of America's greatest conductors and commonly known as "The March King."

The celebration will be known as "John Philip Sousa Week" and the orchestras in the many houses will head their programs with a musical selection consisting of Sousa's famous marches. Among those played will be "The Washington Post," "Semper Fidelis," "On the Campus," "El Capitan" and the newest composition, "Keith's Third of a Century March," which he introduced Sunday for the first time in his "welcome home" celebration at the New York Hippodrome.

McKINLEY MEN ON TRIP

Will J. Ellsworth and Robert W. Luthers of the McKinley Music company's sales staff, left Monday for an extended sales and professional trip through the Eastern States. They will introduce the company's new numbers which they will push, the titles being: "In Old California With You," "Broken Hearted Blues," and "The Trail to Long Ago."

CARR GIVES WIRELESS CONCERT

Jimmy Carr and his Band who opened in vaudeville recently as "Dr. Mel-O-Dee," gave a wireless concert in Hoboken last week through the courtesy of Greenwood A. Robinson of the Roosevelt Theatre. The Band featured, "Play that Song of India," "All That I Need Is You" and "I've Got Ten Little Fingers and Ten Little Toes."

DOLLY BERGERE AT YOENG'S

Dolly Bergere and Her Five Queens of Syncopation who play the afternoon session at Yoeng's (formerly Churchill's), are also appearing nightly at Raymo's in Greenwich Village. The orchestra is a singing combination featuring Miss Elsie Wedda, Violinist-Soprano, who formerly did a turn in vaudeville with the orchestra.

TO REMAIN AT BREAKERS

Jesse Gunther and his orchestra that has been playing at the Breakers Hotel in Atlantic City for several years, have arranged to hold sway there the coming season. The orchestra is one of the most popular and steady of the Atlantic City numerous outfits.

MERRICK FOR STEEL PIER

J. Frank Merrick, musical director, has contracted to play in the Ball Room of the Steel Pier at Atlantic City for the summer season. Oreste Vessela will also play there, doing concert work with his brass band. Merrick will open there on Easter Sunday and will play both dance and concert music.

JONES IN NEW YORK

Isham Jones, "The Whiteman of Chicago," and his orchestra were in New York for three days last week, during which time they made some records for the Brunswick company for future release. Mr. Jones and his musicians were the guests one night of Paul Whiteman at the Palais Royal, Mr. Whiteman having been the guest of Jones when he was in Chicago last.

The crack Chicago orchestra have two double faced records in the April release of the Brunswick "Virginia Blues-You're Only a Baby" 2195, and "In Blue Bird Land-By the Silvery Nile" 2242.

STRISSOF AT VANDERBILT

Joseph Strissof, formerly director of the Nathan Franko Dance and Concert Orchestras at the Claridge and McAlpin Hotels, in conjunction with Ernest Hussar, Louis Buhl and August Butt, has taken charge of the Arman Veczey Dance and Concert Orchestra newly engaged at the Hotel Vanderbilt Della-Robbia Room. Harry Hammer, well known violinist, has replaced Mr. Strissof at the McAlpin.

HAYWARD MAKING RECORDS

Don Hayward and his orchestra, a seven-piece combination of colored musicians hailing from Chicago where they are well known, are now in New York making records for the Okeh Record company, spcializing on dance music. Mr. Hayward is also a song writer, a new number, "Honey Love," being one of his songs. The orchestra will stay in New York indefinitely.

SPECIAL'S ORCHESTRA BOOKED

Mike Special's Carleton Terrace Orchestra have been booked by Paul Whiteman, Inc., for an engagement at the Carleton Terrace, Cleveland, Ohio. The resort is considered one of the most exclusive and luxurously appointed dinner-dansant in the Great Lakes region. Harry Cox's Hotel Berwick Orchestra of Newark, may succeed Mr. Special at the N. Y. Carleton Terrace.

TRIO NOT WITH WHITEMAN

The All Star Trio, composed of the Victor artists, Green, Wadsworth and Arden, are not on tour with the Paul Whiteman, Inc., "Romance of Rhythmn," dance orchestra as was recently reported. The Trio merely appeared on the same bill with the orchestra at their opening night at Yonkers, March 3, and alternated with the "Romance of Rhythmn" combination.

MILLER AT TREAT HOTEL

Halsey Miller's Society Orchestra is now supplying the dance music at the Robert Treat Hotel, the "Biltmore" of Newark, N. J. Tom Algene's Concert Orchestra is playing there in conjunction with Miller.

RABBI DEFENDS STAGE MORALS

The morality of the stage was defended by the Rev. Dr. Samuel Schulman, rabbi of Temple Beth-El, Fifth avenue and 76th street, on Sunday last. In the course of his sermon he declared that no vocation, honorably pursued, is so near that of the religious teacher as is that of the dramatic artist.

Dividing human beings into two classes —"croakers" and "consolers"—Dr. Schulman said the recent sweeping denunciation of the morals of the stage had not been very edifying and the most charitable judgment would be to say it is a sort of bitter croaking against those who have a great function as consolers of life.

"To condemn the stage," said he, "because here and there men and women who are on it have lapsed from the ideal of right living, is unspeakable injustice. Why should the stage be selected for such constant croaking? Are the morals of any other class of people in this Nation perfect?

"Furthermore, this croaking is a moral evil. Even if there are some frivolities in society not wholly admirable, it is not at all good to call attention unduly to such things, when real vice exists. Sexual muck-raking produces the very opposite of what is intended. While the saints fulminate, many of the masses revel in the suggestiveness. The chronic croaker is the advertiser of the very thing he condemns."

PLAY SOCIETY MEETS

At the meeting of the Play Producing Society of New York, held at Delmonico's on Sunday afternoon, there was wide discussion of the objects of the society, and the ends it hopes to attain, as well as the means by which these ends are to be brought about.

A leading note in the discussion was the responsibility of the audiences, upon whom rests the final judgment as to whether the offerings presented will have long or short engagements. According to Dr. Richard Burton, professor and lecturer, audiences in this country are colder than those in England. He made an earnest plea that the public be entirely frank in their judgment of a play, and that they greet it with enthusiastic applause, or hissing, if necessary.

There are numerous such societies in England, and many excellent plays have been brought to light under the name of these societies. "There is no reason," Dr. Burton stated, "why an organization of this kind in America should not do as well, or even better, than the English organizations."

TENNEY ISSUES SPORT BOOK

The Tenney Publishing Company, Inc., of No. 1493 Broadway, are publishing a new book entitled "Sport Cyc," which is an encyclopedia of sports, containing all world's records in all world sports. It was written and compiled by Allen S. Tenney. The book contains 174 pages and is a pocket size edition, retailing for 50 cents.

BELASCO W. 44th St. Evgs., 8.15 Mts. Thur. & Sat., 2.15
DAVID BELASCO Presents
Leonore Ulric as KIKI
A Character Study by Andre Picard

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ALL STAR PROGRAMME

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THIS WEEK
Record Breakers

BROOKLYN THEATRES

Empire Theatre
Ralph Avenue and Broadway
Garden of Frolics
Next Week—SPORTING WIDOWS

Casino Theatre
Follies of the Day
Next Week—FLASHLIGHTS OF 1922

VAUDEVILLE BILLS

(Continued from page 25)

BUFFALO

Dura & Feeley—McKenna & Fitzpatrick—Philbrick & De Voe—Leila Shaw & Co.—Wilson & Larsen—Morrell Sextette.

BROOKLYN

Avenue B (First Half)—Lynn Bros.—Wild & Sedalia — Morley & Chesleigh — In Argentina. (Second Half)—Turner & De Arno—Hughie Clark —In Argentina.

Palace (First Half)—Turner & De Arno—Elva & Lloyd—Stevens & Lovejoy—Lane & Freeman—Andre & Girls. (Second Half)—Royal Sidneys—Luckie & Harris—Roberts & Boyne—Lew Welch —Step Lively.

WARWICK

(First Half)—The Brightons—Hilton Sisters—Haney, Lewis & Grace—Royal Sidneys. (Second Half)—Flying Howards—Elva Lloyd—Jack & June Laughlin—Murray Voelk—Golden Bird.

WASHINGTON

Bender & Herr—Bert Doyle—Frank Cornell & Co.—Ashley, Dorney & Co.—Iona Kingsbury & Co.

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DEATHS

LOUIS ROBIE. This well known manager died on March 6, at the Radium Institute on West 70th street, New York, after a prolonged illness.

He was born at New Orleans in 1854. In 1871 he graduated from St. Mary's College in that city. Manager David Bidwell of the Academy of Music engaged him as callboy, but he was soon made promoter and finally given a small part. He remained there until 1874, when he came to New York and was engaged by Manager Henry C. Miner as Stage manager of the Eighth Avenue Theatre and later as business manager of the Eighth Avenue as well as the Bowery House. He then went on the road as manager of the Reilly & Woods Show.

During the season of 1895-96 he put out the Washburn Sisters' Last Sensation, and the following season he produced The "Bohemians," which show is conceded to have been the most entertaining show that has ever been seen in Burlesque.

The Knickerbockers was the title of his next offering and the cast included the names of the best performers of the time.

Mr. Robie was one of the Charter Members of The Travelling Variety Managers' Association and held a franchise in the Columbia circuit, which for the past eight years has been operated by Jacobs and Jermon. As a variety actor, Mr. Robie was associated for some time with Fred J. Huber in stock and their comedy sketches were a great attraction at the old Eighth Avenue.

In partnership with J. Herbert Mack, Mr. Robie produced "The Worldbeaters" which show operated on the Columbia Wheel for several seasons. He is survived by two sons, Joseph and Marshall, his wife having died several weeks ago. He was a member of the Elks, also the Masons.

IN MEMORY OF MY BELOVED FATHER
CHAS. SKEIN GRANT
Passed on March 5, 1912
HIS LOVING DAUGHTER
ANNA GRANT

LUIGI DENZA, composer of "Funicoli Funicola," which has been translated into almost every civilized language, died in London last week, aged seventy-six. "Funicoli Funicola," originally was a Neapolitan dialect song, and was composed by Denza in 1880 at the opening of the railway up Mount Vesuvius. Denza was born in Italy and was the composer of numerous musical works.

JOSEPH R. GRISMER, actor, playwright and manager, died last Friday night in the Knickerbocker Hospital of a fractured skull, after having been struck by a surface car at 106th street and Broadway.

He was born in Albany, New York, Nov. 4th, 1849, and made his first appearance on the stage in San Francisco in 1870, after playing minor parts with traveling companies the previous year. He became leading man of stock companies in San Francisco and Cincinnati, O., and in 1881 he married in San Francisco Miss Phoebe Davies leading woman of the company, and later famous as Anna Moore of "Way Down East," which part she played twelve consecutive years. She died in December, 1912.

Mr. Grismer dramatized "The Count of Monte Cristo," and "Called Back," both highly successful, and toured with his wife making their first appearance in New York in 1893 in the "New South" a play written by Mr. Grismer in collaboration with Clay M. Green. He re-wrote "Way Down East," in 1898, and with Wm. A. Brady for partner managed and produced that successful drama for many years. It made a fortune for both of them.

His last appearance as an actor was in "The New South," and the plays he produced included "The Man of the Hour," "As Ye Sow," adapted "The Manicure," from the French and wrote and produced the "Sky Farm."

He was elected Shepherd of the Lambs in 1910, and twice re-elected, but retired from active theatrical affairs before his second marriage in February, 1914, and was a director of the Commercial Trust Company. Mrs. Grismer, the widow, was leading woman in Wm. A. Brady companies four years before the marriage and was known on the stage as Olive Harper Thorne. Mr. Grismer was seventy-three years of age, and is also survived by a daughter of his second marriage.

FANNY DONOVAN (Macken), formerly of Jas. B. and Fanny Donovan, died Jan. 1 at the Massachusetts General Hospital, Poston, Mass., after an operation and was buried, Jan. 4, in that city. She was fifty-two years of age. The arrangements for the funeral were looked after by James B. Donovan.

SARELL J. WILLIS, known as John Scott, of the old time stage, died at his home 139 Adams street in Milton, near Boston, February 27th, in his ninety-second year.

As a boy he learned the tinsmith's trade, but he early developed histrionic ability and for six years he was a member of the Boston Theatre Stock Company. He played in Joseph Jefferson's original cast of "Rip Van Winkle," and with Edwin Booth, Edwin Forrest, Charles Keene, Edward L. Davenport, Maggie Mitchel, Lotta Crabtree, Agnes Booth, Mrs. Bowers, Mrs. General Lander and other great stars of the period 1865 to 1876. He also played with William Warren and Mrs. Vincent in special productions. His best success was in old men's parts.

After leaving the stage he became engaged in the lumber business. March 1st, 1876, he was elected cashier of the Blue Hill Bank which position he held until a few years ago, when his health began to fail and he retired. He was clerk of the board of directors until the day of his death.

His wife, Mary W. Bispham, died in 1915. He is survived by a daughter and two sons.

HENRI BATAILLE, most noted of the modern French playwrights, died last week in Paris of a sudden attack of heart failure.

He was born in Paris in 1872 and became one of the most popular dramatists in Paris. He studied painting at the Beaux Arts and was director in 1894 of the Journal of Artists. His first piece, "The Sleeping Beauty," a fairy tale, with music, was presented in that year and two years later he published "The Leper Woman" a legendary tragedy.

Since that time he has given to the theatre among other works, "Thy Blood," a modern tragedy in four acts; "Enchantment" and "The Mask," comedies; "Resurrection," a drama adapted from Tolstoi; "Mother Colobri" and the "Nuptial Farce." His biggest success was said to be "The Thief" later named "The Scoundrel."

His real name was Heinrich Kamof, and he was a great grandson of a German citizen of that name who, attracted by Frances' revolutionary spirit, quit the Rhineland and became a French patriot. Bataille's latest play, "Human Flesh," is drawing crowded houses at a Boulevard theatre.

BERT WILLIAMS, comedian and most famous Negro on the stage, died last Saturday night of pneumonia at his home, No. 2307 Seventh avenue. He was in his forty-eighth year. The comedian collapsed on the stage in Detroit during a performance of "Under the Bamboo Tree," on February 27th, and his illness grew worse on his journey home last Wednesday.

William H. Vodery, arranger and bandmaster, a close friend of Williams, submitted to a blood transfusion in order to save his life; Williams reacted well, but later went into a coma from which he did not awaken. Dr. Charles Schramm, heart specialist, and Dr. Herbert Cornwell did all in their power to save the famous comedian.

Egbert Austin Williams was born of Spanish, Danish and Negro forebears, in Nassau, British West Indies. According to his own account given, years ago his grandfather on his mother's side was the Consul of Denmark and of Spain to the British Bahamas, and this ancestry which made him one-third negro and a mixture of many races was only one side. He was well educated and of polished manner, which made him accepted in many places where other members of his race were not admitted.

As a partner in the famous team of Williams and Walker, Bert Williams won a popularity all over this country and Europe. He was a composer of many songs, and took part in many famous musical reviews for the past ten years. He commanded the highest salary ever paid to any negro on the stage and has a host of friends amongst all races everywhere. He served in the U. S. Navy when a youth.

With Williams when he died were his wife, Mrs. Lottie Williams and his mother, Mrs. Sarah Williams, both of whom had returned with him from the West.

The family services was held at 12.30 Tuesday afternoon, at St. Philip's Church. The body lay in state until ten o'clock Wednesday morning, and buried with Masonic rites from St. Cecil Lodge of the organization, Williams being the first negro to be so honored.

Expressions of sympathy as well as telephone and telegraph messages in tribute to the comedian's memory were received by the score at his home, No. 2309 Seventh avenue.

FLORENCE ALLEN (Adams) died March 2 at her home in Miami, Florida. She was born March 24, 1881, and was well known in burlesque as a member of Robie's Knickerbockers; Bickel, Watson and Wrothe Co.; Williams' Imperials and The Merry Whirl Co. She also appeared in vaudeville, but retired from the stage about four years ago. She was buried at Miami, March 4.

HERBERT TOMKINSON, veteran vaudeville actor, and originator of the sketch "King of the Hoboes," died last Wednesday at his residence, 120 Denhoff avenue, Freeport, L. I. Mr. Tomkinson, who was known on the stage as B. Kelly Forrest, was born in England and came to this country when a boy. He was fifty-four years old.

MRS. GEORGE A. KENNA, known in circus side shows as "Trilby the Fat Lady," died in Chicago last week. She weighed 400 pounds and while with the circus, sixteen years ago, her weight is said to have been 600 pounds. A casket of special make had to be constructed for the body.

PROCTOR'S 23RD ST., 33 YEARS OLD

Proctor's Twenty-third Street Theatre is celebrating an anniversary this week. The house has been managed and owned by F. F. Proctor for thirty-three years, and its doors were first thrown open to the public on March 5th, 1889. It was built for Mr. Proctor by A. B. Darling, who was at that time the owner of the Fifth Avenue Hotel.

Neil Burgess, in "The County Fair," was the first attraction in the house, and ran there for over a year. One or two productions of lesser importance followed and then the Charles Frohman Stock Company was formed and played the theatre for two years.

Many well-known stars of the legitimate stage made their first appearances before a New York audience at this theatre while the Frohman Stock was running, among them being Maude Adams, who appeared in many successful plays such as "Men and Women," "Lost Paradise," and "Shenandoah." Other players who appeared with the stock company were Viola Allen, Odette Tyler, Nannette Comstock, William Morris, Frank Mordaunt, Charles Stevenson, and the popular romantic actor at that time Dion Boucicault.

Robert Mantell, followed the Frohman Stock Company into the house, playing a number of weeks in his repertoire of plays.

The theatre remained a production house until 1893, when Mr. Proctor installed a policy of continuous vaudeville, opening at ten o'clock in the morning and running until eleven o'clock at night. This was something entirely new in New York, and met with immediate success. As West 23rd Street was the heart of the shopping district, special attractions were played in the mornings for the early shoppers. Gilmore's Band gave concerts every morning.

Vaudeville stars who became famous at the house include Sam Bernard, Weber and Fields, Maggie Cline, John T. Kelly, John and Harry Kernell, James F. Hoey, Billy Van, and many others. Foreign importations were also played, and Yvette Gilbert, Mlle. Fougere, and Vesta Tilley were among these.

About this time Mr. Proctor paid Lillian Russell $30,000, for a ten weeks' engagement at this theatre. It was Miss Russell's first appearance in vaudeville.

The house has managed to hold its own during the number of neighborhood changes, and is at present playing vaudeville and pictures, but special features have been added this week for its thirty-third birthday. Michael J. Duffy is resident manager for the Proctor interests.

MANHATTAN OPERA HOUSE SOLD

This week will see the passing of the Manhattan Opera House as the home of opera. The building and land at Thirty-fourth street west of Eighth avenue has been bought by the New York Consistory, Scottish Rite of Freemasonry, at a price said to be $1,000,000. The building will be turned into a home for ceremonials and other functions by the Masonic body. When all leases in the building have expired, work on remodeling the building will begin. The Scottish Rite Masons took title on Tuesday.

The Manhattan Opera House was opened in 1906, by Oscar Hammerstein and was known as his "monument." Hammerstein built it for the production of grand opera at popular prices, but later decided to present it on a scale to rival the Metropolitan, and was so successful that the Metropolitan bought him off for a period of ten years. The time had about expired when Hammerstein passed away. After his death the building was tied up in litigation that seemed to be endless.

LETTER LIST

GENTLEMEN

Albany, C.
Bartlett, Geo.
Baker, Johnnie
Bachem, Sam
Bixley, Edgar
Bernard, Murray
Burns, Chas.
Cole, Chas.
Fields, Harry
Fields, Max
Freed, Carl
Guran, Dave
Hudgins, Johnny
Harper, Fred
King, Ray
King, Manny
Kearney, Pat
Kubeler, Chas.
Merleau, Yankee
Merricks, E. K.
Merlan
Mandot, Geo.
Mayer, Arthur
Norcross, Jos.
O'Brien & Bradley
Rickard, Wm.
Siscoe, Henry
Singer, Ralph
Stanley, Jos.
Tackman, Art.
Turner, Orville
Wilson, Alex. W.
York & Maybelle

LADIES

Crohn, Mollie
Carter, Flo
Creighton, Arnette
Chester, Ida
DeCoveney, Olive
Drake, Florence
Florence, Naoma
Howard, Kathryn
Hall, Bobette
Hage, Dania
Hemley, Rose
Irwin, Mrs. Jack
Johnson, Arlone
Kelly, Violet
Kennis, Mae
Kingston, Doris
Lane, Ada
Livingston, Princess
Lewis, Miss Jeffreys
Mahoney, Buena
Mayne, Harlie
Merrill, Miss A.
Mertz, Miss E.
Mann, Josephine
McDonald, Ethyle
Mason, Dixie
Mullen, Babe
Nice, Nellie
Patterson, Grace
Pelletier, Lucille
Rockley, Lillian
Russell, Bobby
Russell, Pauline
Roberts, Edna
Shannon, Nan
Warrington, Babe
West, Agnes
Washington,

DRAMA LEAGUE CITES STAGE FOLK

The New York Drama League, at its fourth annual dinner, held at the Waldorf-Astoria on Sunday night, paid honor to the ten most important accomplishments in "the past year's history of the stage."

The dinner marked the 172nd anniversary of the opening of the first professional theatre in the United States. That was on March 5, 1750, in a building in Nassau street. It had a seating capacity of 450, and when the "S. R. O." sign was called into service it indicated that $126.75 had been added to the treasury by that performance. The population of New York at that time was 7,000.

Dr. Thomas Wood Stevens, director of the drama department of the Carnegie Institute of Technology, Pittsburgh, said that thirty-six students of his department had played on Broadway this season, and that he had noted that their runs here had been about equal in length to those of the plays produced in the repertory theatre of the institute.

Those honored last night by the Drama League were Lee Simonson, for his stage settings in the Theatre Guild productions, especially in "He Who Gets Slapped;" Eugene O'Neill, for his plays "Anna Christie" and "The Straw;" Pauline Lord, for her acting in "Anna Christie;" Eva La Gallienne, for her work in "Lilliom;" Thomas Wilfred, for his invention, the color organ; Allen Pollock, for his acting in "A Bill of Divorcement;" Gilbert Emory, author of "The Hero;" Augustin Duncan, for his work as a producer and actor; the Misses Alice and Irene Lewisohn, for their productions at the Neighborhood Playhouse, and Robert Edmond Jones, for his stage settings.

Those who spoke last night, besides Mr. Quimby and Dr. Stevens, were S. Marion Tucker, President of the league; Mr. Simonson, John Farrar, editor of the Bookman; Mr. Emory, Hatcher Hughes, head of the dramatic department in Columbia University; Mr. Wilfred and Dhan Gopal Mekerji, who told of East Indian drama.

MRS. JAMES O'NEIL DIES

Mrs. Ella O'Neil, widow of the late James O'Neil, actor, and mother of Eugene G. O'Neil, playwright, died last week in Los Angeles, California, where she had gone to spend the winter. Death was due to apoplexy. Mrs. O'Neil was 63 years old, and administratrix of the estate of her husband, one of America's leading actors who died in this city in August, 1920.

She was the only daughter of the late Mr. and Mrs. Thomas Quincy of Cleveland, and born in that city, and attended Notre Dame Convent in Indiana. She leaves two children, James of this city who was with her in Los Angeles, and Eugene G. O'Neil, playwright, of New York.

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1677—Dewey Weinglass—Act.
1678—S. O. Paul—Act.
1679—A. LaBellini—Acts.
1680—J. H. Vacant—Act.
1681—Oscar Snyder—Lyric.
1682—Carl Ludwig—Title.
1683—Walter J. McDonald—Material.
1684—Gene & Myrtle Conroy—Act.
1685—Meyer Golden—Act.
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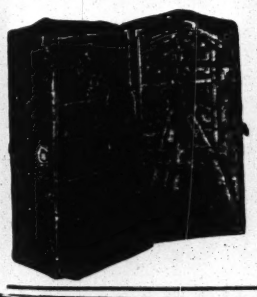

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